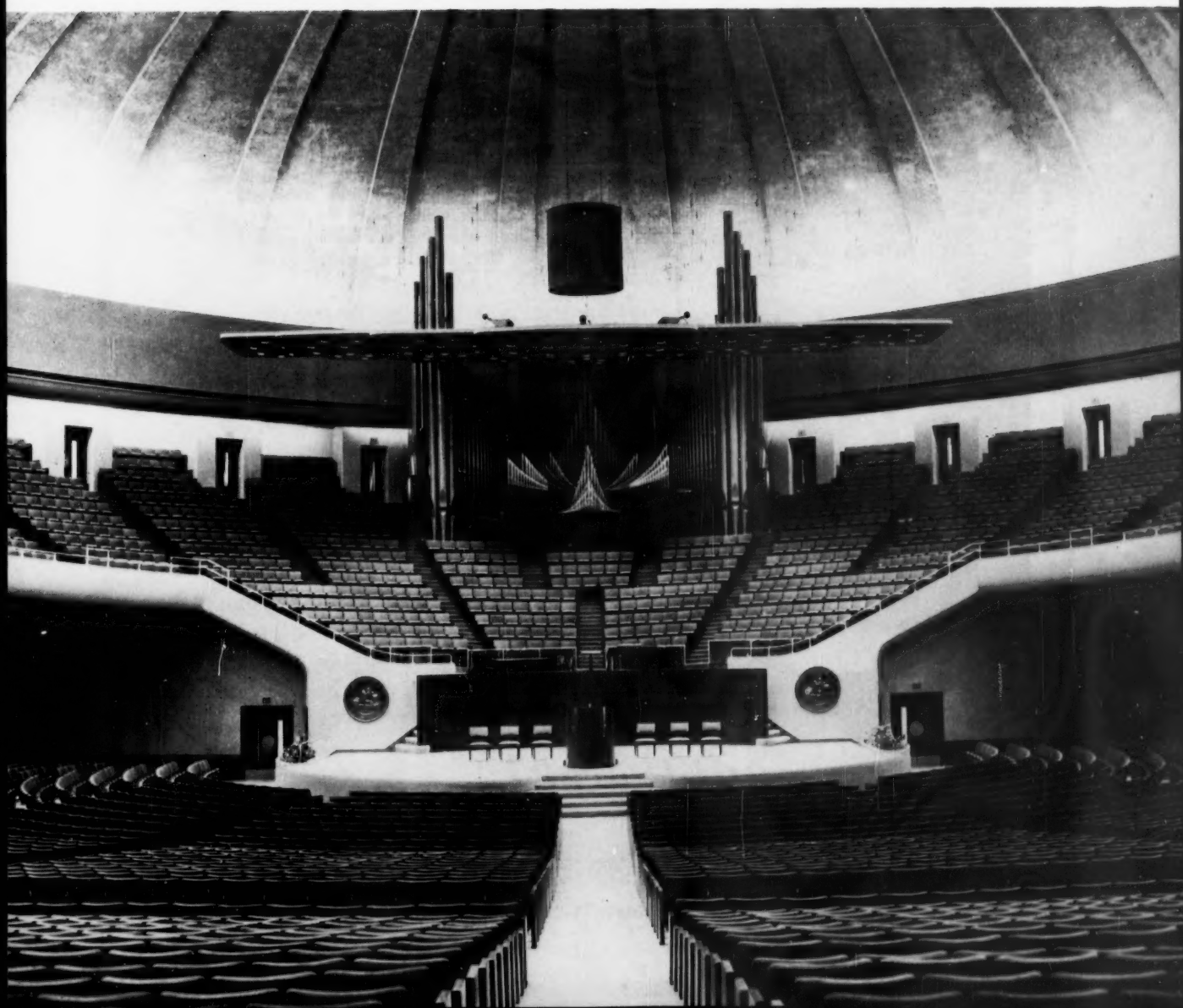


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FEBRUARY 1960

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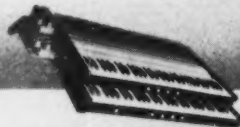
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No. 2

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# You, the Reader

## PUBLIC RELATIONS

TAO:

The La Jolla Chapter AGO recently presented a Church Music Workshop which included, among other things, a display on pipe organs.

Charlotte Atkinson, my wife, was the workshop chairman, and she wrote letters to over a dozen organ builders requesting displays of their work for exhibit. The response to those letters is what has prompted me to write to you, thinking that you may have the opportunity, either through your editorials or through the letters column, to bring these remarks to the attention of organ builders, who, I rather imagine, carefully read the remarks that appear in TAO of this sort.

I have been surprised to see the almost complete lack of concern on the part of these organ builders for good public relations.

I am going to be specific in the case of this workshop. Fourteen letters were sent. Replies were received, along with material ranging in quantity and quality from an absolute minimum to a lavish display of photos and souvenir pens.

I personally do not derive my main income from working in the field of music, as I am an administrator in a private secondary school, an institution dependent upon its good name and the good will of others in order to remain in existence. Without good public relations, we would be dead, and I think that organ builders might find themselves staring at empty contract folders unless they have some means of informing the public—and I mean everyone, not just organists—of their work.

Incidentally, our need for good public relations is not spurred on by necessity, as we shall no doubt be filled for our fall term, this spring, much the same position the builders find themselves in, with their three and four year delivery schedules.

I further feel that if pipe organs need to be "talked up," and I am sure they do, it is the builders' responsibility to take the lead and speak longer and louder than anyone else. How many pieces of unsolicited advertising does one receive through the mail about electronic instruments? And look at the full page ads in our leading popular periodicals.

The organ builders' thinking probably runs along such lines as "why push pipe organs, when we have so many orders now that we are three years behind? It would only create more orders, and push us farther behind." This is dangerous thinking when analyzed, however, for it is the constant placing before a person's eye the idea of pipe organs that creates desire, and, more important yet, keeps pipe organs in his thinking. That constant flow of material about electronics may not be affecting the organ business too much now, but what about tomorrow? We meet organists, or, rather, people who consider themselves organists, who are very suspicious of pipe organs, and their suspicions are founded on a lack of understanding of what a pipe organ is in many cases. What must the layman's attitude be?

I think this is a problem that should be studied by the organ builders collectively, perhaps through the Associated Organ Builders of America. There should be occasional articles in the lead-

ing popular magazines such as Life, Post, Time, etc., and certainly advertising campaigns, newspaper releases, and press conferences. Another very important move in the right direction would be to have really interesting, attention-getting displays set up at every meeting of church bodies, musical conferences and the like all over the country.

This could mean the difference between a great eclipsing of pipe organs in this country, which is so electronically centered, and a continuance of the good times and apparent good will which they now enjoy. And I suspect that the organ's current popularity is not due so much to its own superiority as to the great current fad of high fidelity and the many organ records which are available.

I sincerely hope that this letter will provoke some thought along these lines.

William C. Atkinson, Jr.  
Carlsbad, Calif.

■ We hope so, too. Mr. Atkinson will be remembered as author of the article "An Amateur Installs an Organ" in TAO for August 1959. The writer of the above letter obviously realizes both the problems and possible shortcomings of American organ builders. However, purely selfishly, we might not enjoy seeing organ advertising budgets spread so thinly this would dissipate the amounts spent in purely organ and church journals. Ed.

## HAMMOND MUSEUM

TAO:

Many thanks for publishing the wonderful article by Richard Ellsasser in the December issue of TAO. As a performer, he is equalled only by Virgil Fox; as a composer, only by Dupré. In improvisation he is equalled by exactly nobody.

It has been my pleasure to be present at all of the regular Hammond Museum concerts featuring this gifted young organist. I have every recording made on the fantastic organ in the Museum except those that have not yet been released by MGM. Also, I am informed by the organist that some of the recordings will perhaps never be released. One of these is devoted to the organ music of Ernest Bloch; one contains the music of Ralph Vaughan Williams, and another features organ music by contemporary American composers. Imagine. I am still trying to obtain the all-Bach recording with its deeply moving interpretation of "Sheep may safely graze." Perhaps a few letters to MGM would help bring some of the gold out of "them thar hills." I certainly hope so.

One of these days I hope to accept Mr. Hammond's kind invitation to play on his splendid instrument if I can find enough time to practice. I am a former pupil of Seth Bingham and Sunday School pianist to St. Peter's Church, Beverly.

Grant W. Seibert, Librarian  
State Teachers College  
Salem, Mass.

## EUROPEAN REPORT

TAO:

While in England I... heard the service at the Temple Church [London] where even the Anglican chants were musically sung. Another fine choir was in Ely Cathedral; I happened to be in the building while they were rehearsing Vaughan Williams' "O clap your hands." Both of these choirs had the advantage of a resonant building.

Here in Berlin there is so much to  
(Continued on page 8)

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hear and see that one must pass up something every day. On Nov. 15, for example, we heard the Verdi *Requiem* in the huge Kirche am Südstern, where the resonance [We imagine both here and at one point in the preceding paragraph that Dr. Gore is referring to reverberation rather than resonance, which is not the same thing. Ed.] made the climaxes truly terrifying, and then went to the Staatsoper for the pagan terrors of *Götterdämmerung*.

Next Saturday, in the Pauluskirche, starts the series of special biweekly Vespers, at which the entire Bach Cantatas are performed by a special choir, soloists, and chamber orchestra under Hanns-Martin Schneidt. This is an absolutely unique project—to perform the greatest contributions to Protestant church music as part of a service. Even at Bach's church in Leipzig, where his cantatas are performed weekly under my old teacher Kurt Thomas (by which I mean that I once studied with him—neither he nor I is really old!), they are not part of any service; they precede the Sunday morning service.

So proud is this musical city [Berlin] of this project that, in response to friendly prodding by Dr. Friedrich Smend, the eminent Bach scholar, the city council has allocated funds to support it.

There is also a very healthy interest here in contemporary music of all kinds. The organists are so keen to perform foreign music as well as German—especially French and American—that they play Messiaen, for instance, on organs that were not intended for anything but severely linear music. Perhaps this will force German builders to build all-purpose instruments. One could wish that the organists of the U.S.A. would make the acquaintance of material by Pepping, Bornefeld, Distler, David and Walcha, to name only a few. (Granted, these names have appeared on our programs, but not to any extent.)

I am delighted with Dr. Gay's article on *L'Orgue Mystique*, and look forward to the continuation. One could wish that he had not used the word "formless," which implies chaos; "amorphous" might better describe these most wonderful of all improvisations. But while the earlier movements in these suites fall flat as recital pieces, the final pieces generally do not, in my experience at

any rate.

The finales of Nos. 12, 44, 48, for instance, are, on an adequate instrument, absolutely hair-raising. I should say that this whole corpus of music is not only the most significant worship organ music since Bach's, but, for a number of reasons—most of them to be found in the ruminations of A. T. Davison—superior even to Bach's. But for congregations unfamiliar with the *Liber Usualis* (and what congregation is?) it would seem essential to print, in the program, an English equivalent for the texts on which each piece is based. It is too bad that not even the Latin is given in the music.

With cordial greetings of this and all seasons.

Richard T. Gore  
Berlin-Dahlem, Germany

TAO:

There are a few things [in "A Great American Organ," by Richard Ellsasser, Dec. 1959 TAO] that seem important omissions: the Accentor—that the organ plays double track rolls—and that the Baroque "Unit flute mixture" is not unit: it is all straight Harrison ranks, and not expressive except through the Accentor.

Roy E. H. Carlson  
Curator of the Hammond Organ  
West Somerville, Mass.

#### MAILING ENVELOPES

TAO:

Anent "A Note to Subscribers" in the December issue. My copy is usually received with the edges of the covering envelope worn out and ready to drop off. Apparently the material in the envelope cannot take the punishment it gets in the mails; and in many instances probably parts company with the enclosure.

Suggest a better quality envelope. Also suggest that the magazine would be better if folded and enclosed in an envelope of good quality substance.

Myron F. Barr  
Pasadena, Calif.

■ TAO appreciates learning about the way it is received by reader Barr, will investigate. At the same time the post office department bellows about improved service, the precise opposite would appear evident on all sides. We do not favor a folded magazine for mailing, and find agreement on this with countless subscribers.

We will, however, appreciate hearing from other readers who receive their copies of TAO in poor condition. Ed.

Britten's "Ceremony of Carols," and on Dec. 20 the choir of boys and men presented the "Festival of Nine Lessons and Carols." Organist-choirmaster is Robert M. Quade . . . The names of the 102 jurors who served on the hitherto secret **Pulitzer Prize Juries in Letters, Drama and Music** during the first 40 years of the awards have been made known. Those who have acted on music juries were: William Bergsma, Aaron Copland, Henry Cowell, Norman Dello Joio, Howard Hanson, Philip James, Miles Kastendieck, Irving Kolodin, Paul Henry Lang, Normand Lockwood, Otto Leuning, Quincy Porter, Willard Rhodes, and Alfred Wallenstein.

The **Lamont School of Music, University of Denver**, has announced the appointment of Normand Lockwood as composer-in-residence, effective Jan. 4. He will accept students of composition by appointment.

TAO reminds readers that this magazine is available on positive microfilm to subscribers only. For persons, libraries or organizations wishing to preserve the information in TAO pages, this most inexpensive manner is highly recommended. Just drop a note to TAO or to **University Microfilms**, 313 N. Front St., Ann Arbor, Mich. to learn how easily and inexpensively the positive microfilm edition of TAO may be secured.

A playing reconstruction of an ancient Biblical organ will be demonstrated at a recital of organ music on the afternoon of Feb. 20 in **Temple Israel**, Lawrence, L.I., N.Y., played by Robert Baker, Edward Broadhead and Frederick Royce. This performance is the second event of the temple's 12th annual Jewish Music Festival, under the general title, "Brotherhood through Music." In the festival concerts music by Christian composers set to original Hebrew texts will be performed, including works of Schubert, Gretchaninoff, Ravel, Marcello, Honegger, Moussorgsky, Prokofieff, Thatcher, Grimm and Rogers. The organ recital will include works by Bloch, Mendelssohn, Berlinski, Freed, Binder and Milhaud.

**Jewish Music Festival**, Feb. 13-Mar. 13: Purpose: "To enrich American Jewish culture by highlighting its musical heritage, by elevating standards of Jewish music in content and performance"

(Continued on page 33)

#### Eighth Annual Liturgical Music Workshop

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## Newsnotes

NOTICE—Information in this column is processed for publication in the order in which it is received. It appears in the first issue in which there is space available. Allow at least SIX weeks when sending in news items announcing events in advance.

Menlo Park (Calif.) Presbyterian Church boys choir on Dec. 13 sang

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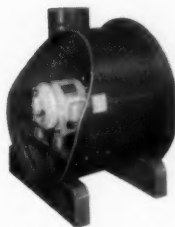
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# Tournemire's L'ORGUE MYSTIQUE

Harry W. Gay

(Continued from November)

It is interesting to note some comments, contemporaneous with the period of publication of the first suites in *L'Orgue Mystique*, made by Harvey Grace in *The Musical Times*.

"Of the fifty-one numbers four have so far appeared. As they average about two dozen pages apiece, the reader may gauge the size of 'L'Orgue Mystique' as a whole. The music is of extraordinary freedom and variety. The pieces range in length from short page-long interludes to highly-developed movements, such as the brilliant 'Paraphrase and Double-Choral' (seventeen pages). The harmony is a surprisingly successful blend of the modal and the daringly chromatic. Double pedal is used freely, and there is a good deal of melodic use of pedal. A few short pieces are for manuals only. Much depends on registration, especially in the numerous instances where the upper parts of the manual are used almost exclusively. In style the music is by turn reflective and rhapsodic, but throughout one feels that the term 'mystique' is justified. The work is on the difficult side, calling for a hand of big grasp as well as nimble fingers; and on the interpretative side the player must be 'au fait' with the true extremes of plain-song and modern dissonance."

It is also interesting to note the views of a French critic as they reflect his attitude toward Tournemire's works.

"To make up one's mind as to the value of Tournemire's music is difficult. One inclines to ask oneself whether as a composer he was one of the truly great; but one hesitates to affirm that he was. He did not seem to be of his period. There is in his art an admixture of explosive vehemence and inhibitive timidity. It is strange that his enormous output, which includes eight symphonies, oratorios, and operas (notable a 'Tristan' on a libretto by Albert Pauphilet and a 'Saint Francis of Assisi') should have remained so thoroughly overlooked; for many of his biggest works the very existence remains unknown. To perform some of these would be an experiment worth while. Will he gain recognition? One may doubt it. The tackling of the question would require a long and arduous study of all his big works. This is a dramatic state of things, which in itself suffices to show that there was greatness in him."

The primary purpose here is to outline under several headings certain aspects of contemporary composition as they apply to the composition of *L'Orgue Mystique*. It is obvious in any consideration of modern music that all of the following points of discussion but the last are ones which apply to contrapuntal-harmonic works in this area of contemporary art. The keys for discussion are as follows: *modality, neoromanticism, mixed chords, counterpoint, multitonality, bitonality, multimeters, bimeters, chord progressions, melodic character, and registration*. These suites are nowhere atonal, and atonality will not enter into the discussion. Consideration will be given as to the applications of the above-mentioned factors of composition to the opus as a whole.

*Modality*, that phase of contemporary contemporary composition which makes use in modern manner of certain devices of modes and their structure, is everywhere apparent in this work. Since the suites are either built directly upon the chants or are based upon paraphrases of them, it is obvious that melodically the music makes use of modality. When the chant is used directly, it is, of course, modal; however, when the chant serves as the basis of a freely composed subject, the composer attempts to preserve the modal flavor of the parent chant. This technique

in the harmonic application is everywhere in evidence but as a result of the polyphonic movement. The whole technique is predominantly polyphonic, and this style is readily adaptable as it relates to modality.

*Neoromanticism* or mystical impressionism are terms which for a discussion of this work are wholly inadequate and misrepresentative from the esthetic point of view. It is true that certain of the devices of impressionism are used, such as the progressions of chords, use of chords without thirds, modality, whole-tone chords, and the general effect of mistiness and of seeming formlessness.

However, if one considers the subjects with which the impressionistic composers concern themselves, it would be difficult to place *L'Orgue Mystique* in the same category. The tremendous religious impact with which it is imbued calls for the term "musical transcendentalism." The subjects considered are those not of the natural and oftentimes not of the rational elements of human application. The composer is trying to impress the listener with musical ideas representing religious ideas which themselves are difficult to sense or experience. The whole is one of surpassing the temporal, the material, the tangible, even the intellect, until the spirit of the soul—the very essence of life itself—is made one with the concepts of the Eternal.

*Mixed chords* are used to some extent. Such use is notable in cadences. One might point to several rather stark examples of the use of mixed chords. One is to be found in suite No. 39 in movement No. 2. Here is a coda section, built upon a double pedal-point, one of the origins of polytonality, uses progressive, unrelated tones and arrives at a final chord which embodies a D minor chord in the right hand, a chord in B flat in the first inversion with an added flat seventh in the left hand, and the double pedal-point, showing signs of the tonality of G major.

This chord is reached through similar chord construction in the progressions to the final. Another instance is found in suite 36, movement 4. Here the final represents the keys of G minor and E flat major. In suite 30, the entire setting for the elevation is strongly in mixed chords. The cadence has so many unrelated tones as to defy practical identification. In suite 14, the final movement, *Verriere*, contains on the first page continuous examples of mixed construction. E major and F minor are apparent in the final cadence of the opening section of this movement.

*Counterpoint* plays a paramount role in the composition technique of Tournemire. Many of seemingly choral sections are a result of contemporary applications of the ancient art of counterpoint. Needless to say, were the opus prepared in any other fashion, the reflections of those things which it represents would be lost. At the same time sections which seem contrapuntally contrived in reality are sections of controlled harmony. Therefore, devices seem to disappear or perhaps unite into a whole of musical expression; and the listener is not aware of the devices but rather a composition which is a whole, a unit of thought and expression. It would be useless to make mention of sections of counterpoint as such. They are a part of every movement of every suite in some way or another.

*Multitonality*, a process of progressing rapidly with or without modulation from one tonality to another, is evident throughout *L'Orgue Mystique*. In Tournemire's hands it becomes a mystical device, best used on low dynamic levels. There, with the use of undulating colors, the hazy atmosphere characteristic of the various schools of impressionism is most effective. Suites 12 and 19 will suffice to illus-

trate the device. No. 19 uses the principle in the softer movements, and 12 illustrates the factor in the final movement on a higher dynamic level. It might be pointed out that the usage of plainchant makes easier the accomplishment of this device.

Phrase endings are often used as points of departure in harmonic processes. Even as it was possible to modulate on certain notes of modes in the ancient art of composition, so various notes of the modes involved in the chants can be used as pivotal points for tonal changes.

Within the realm of this work one finds sections in *multimetric* style. By this term reference is made to the changing of time signatures in more or less rapid order. It would seem obvious that the utter suppleness of plainchant would demand either the use of many time signatures in rapid order, the use of tied notes, achieving the same end by a more difficult method of notation, or the abolition of all time signatures and the free writing of however many beats per measure as would be necessary to reach the desired end.

Tournemire does some of each of these; however, it would be well to mention some examples which will illustrate the point under consideration. In suite 20, time signatures in the first movement revolve around the changes from 2/4 to 3/4 to 4/4. Within 16 measures a total of eight changes are made. Movement two varies with signatures being 12/8, 9/8 and 6/8. There is an average of about one change every two measures. Movement three is more conservative, with only two changes between 4/4 and 2/4; however, triplet figures are introduced and tied notes are used.

The section on the elevation varies around 12/8, 6/8 and 9/8, with an average change of once every two measures. The Postlude-Choral, movement five, while being a fairly long, yet coherent, through-composed piece, abounds in signature changes. The signatures used are five in number and are in both duple and triple meter. It is interesting to note that many instances are to be found wherein the composer sets the prelude on the introit in such a way as to indicate no meter whatsoever. This arrives at the truer character of plainchant, wherein there are no bar lines or stresses and no false accents to confuse the performer or listener.

*Bimetric* relations abound in *L'Orgue Mystique*. However, the composer never anywhere indicates two conflicting meters by signature; he merely uses odd groups simultaneously within the limits of the established metric indication. Using suite 12 as an example, one finds that the last movement is rather copiously supplied with bimetric relations. A group of five notes will be played with one hand against the two in the other hand and simultaneously against four in the pedals. Triplets against duplets, groups of six against four and other such combinations are used.

Certain characteristic *chord progressions* were indications of impressionistic techniques. It is with reluctance that *L'Orgue Mystique* is referred to as an impressionistic work, but musical terminology must be used for clarity's sake. Tournemire makes little use of chord streams or of constant chord progressions as such in this work. Some isolated examples are to be found, however, and at this point suite 27 is cited. In movement two, on page four, certain flowing chords, which, as indicated earlier, seem to be the result of controlled counterpoint, appear; and again in the finale on page 21, the last two measures but two are direct movements in four parts.

The use of *bitonality* as such is slight. Its use in chordal material is non-existent, since mixed chords have a different suggestion from bitonality. This point has already been discussed and examples given. One movement, the fifth of No. 28, has several passages which might be classified as being of a bitonal nature. The movement is titled "Prelude et Fresque." The Prelude is of a chordal nature, and the Fresque contains passages between measures 9 and 40 which are bitonal in character. The whole movement also abounds in bimetric relations.

Concerning the nature of *melody*, it is not enough to say that the themes are of plainchant character. It should

also be said that the themes are modal, diatonic paraphrases, and diatonic with chromatic embellishments. Composed themes are often angular, dissonant and of wide range. The striking feature of all the themes is the effective looseness or suppleness achieved, even in those cases where there are no time signatures.

Too, it is well to mention that in no instance is a key signature given in any of the numbers, and there often seems to be no constant key at all. The melody or theme is the prime factor of this work; for it is the object which supplies the inspiration and is the connection between the medieval schools and the modern school of music.

The use of instruments in combinations and alone, the peculiar alliances of colors, the reduction to a minimum in instrumentation are aspects of orchestration which have distinguished the school of the current age, in a large sense, from that of its immediate predecessor. In these suites, Tournemire has made use of single instruments or colors where possible, and has eliminated the vague expressions which cover many pages of organ music. Terms such as Flutes 8' and 4' rarely occur in these works. If a color is desired, it is stated as such.

In almost every instance in the first four movements of each suite, specific and individual *registrations* are encountered. Nothing is left for the performer to confuse. In some instances the three colors are all harmonic flutes of slightly different character; however, this is not dull and lifeless when the music is heard. Specific instructions in the use of the swell boxes are also given on the music. Only generally in the final sorties does Tournemire leave anything to the imagination or ingenuity of the performer.

Here, in these final movements, is found large scale writing which requires volumes and masses of colors. However, if one is informed as to the French manner of registration, it is clear at once. And yet, within these limits, specific instructions are often given in addition to general remarks. If one is to play these pieces and create the situation desired by the composer, he must abide by the noted registration; otherwise, the whole becomes muddled and confused in sound; thereby the significance of the mystical is blurred and the desired effect is lost. As stated above, in selecting ranks of pipes to be used, the individual ranks of a color are to be used alone. There is no excuse for doubling similar sounds unless positively stated in the score.

In addition to the traits of composition as they occur under the headings listed above, some other general remarks should be made concerning certain characteristics which are peculiar to this work. All pieces, with the exception of a few free fugues, are through-composed. Development of presented material as such is not a feature of any of these selections. Each number is a veritable development within itself, a development of a pre-existent theme. As a connecting device between the old and the new, sections of a work appear in melismatic style. A theme or motive will be presented as a solo in the style of the alleluia, and one is reminded of the school of St. Martial. Other sections are set in response fashion in a quasi-organum style. The music seems to have an almost historical motive inherent. In this work freedom is an absolute necessity and not a luxury, as is often the case in other contemporary compositions.

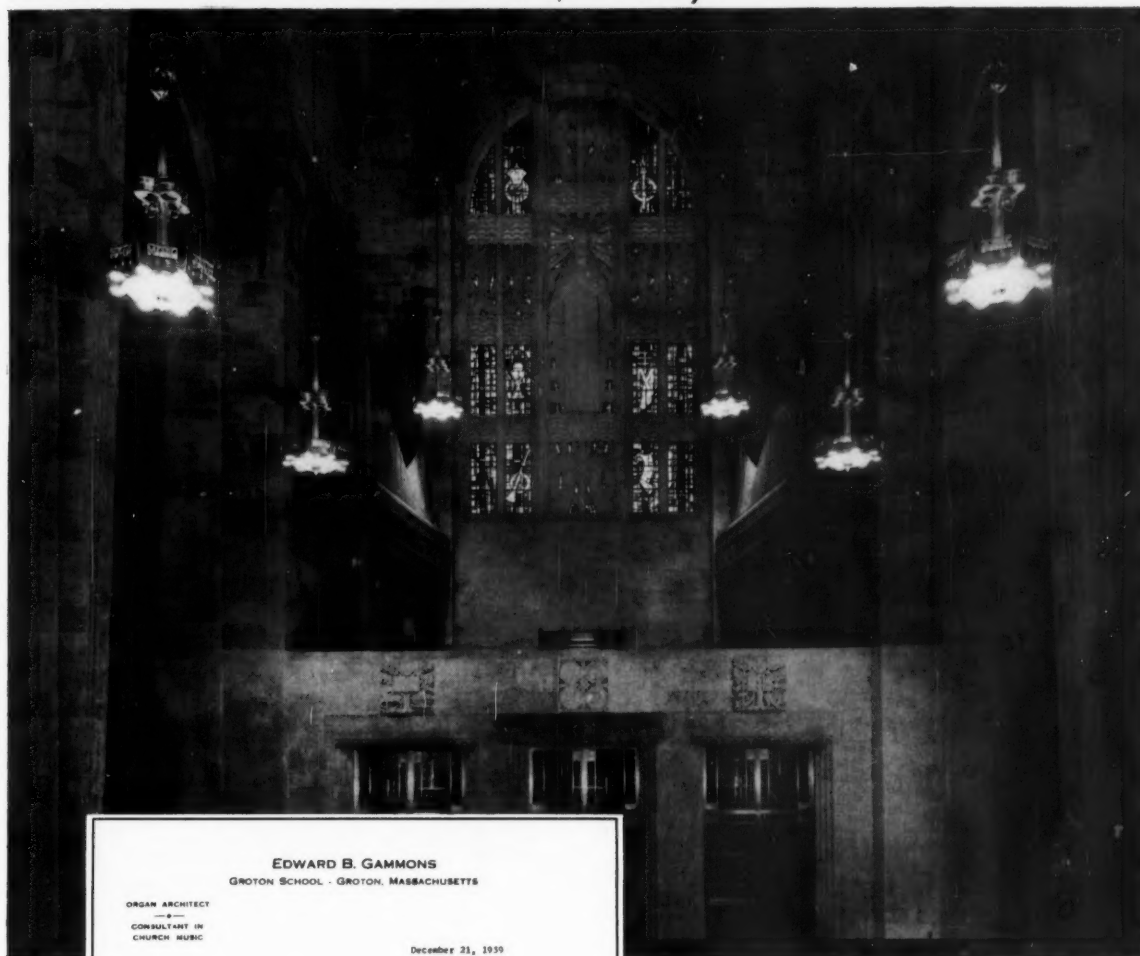
*L'Orgue Mystique* is built in many cases upon duo passages in scale-like manner. Chants are set in various ways—sometimes unadorned, sometimes with figuration, others appear with coloration, and in other instances fragments are used. Two general ways are employed to set fragments. One is the use of thick, lush chords with the cantus in the pedal; the other is to set the chant in augmentation and support it or embellish it with arpeggiated figures. A few fugues are present in this collection, but all are in free style.

The number of parts which occur at a time range from two to eight, with five and six being frequent. Another feature which is used enough to elicit comment is that of the inverted pedal-point. A pedal-point type note will be

(Concluded on page 14)



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December 21, 1959

H. M. Ridgely, Esq.  
H. P. Möller, Inc.  
Hagerstown, Maryland

Dear Men:

It is idle for me to repeat what I have said many times. I consider the Baltimore cathedral organ to be a truly noble work of art. It certainly ranks among the finest two or three organs I ever recall hearing and playing, and this is not just due to the building.

The organ in the cathedral of Mary Our Queen is a superbly balanced "pair of organs." The chancel organ and the gallery organ each complement the other, and while they combine into a magnificent total ensemble, each division indeed each organ has a character all its own. The whole installation is a marvel of engineering skill employed to achieve the most musical use of every section; and the construction and voicing of every pipe show evidence of a most thorough study of all that enters into the making of perfection in tone as related to the re-creation of the greatest concepts in organ literature as well as appropriateness for every demand of service playing.

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With my keenest appreciation, and warmest regards to all,

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*Edward B. Gammons*

Edward B. Gammons  
Consultant to the Archbishop  
and the Architects.



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held in the uppermost part, and under it the music will move around that tone and resolve itself into a final. Characteristic of French organ music is the use of alternating chord patterns. Surprisingly enough this pattern is very seldom in evidence in Tournemire's works. One dramatic example can be noted in the *Clameurs et Choral* in suite 12. Here one is made to hear a passage which sounds like a group of trumpets heralding the arrival or departure of one of the Crusade groups. His slight use of this pattern is worthy of note, considering its importance in other French works.

In addition to time signature changes, tied notes, and the use of no signature, further freedom is achieved by the constant changing of metronome indications. Many instances will be found wherein the markings are changed as many as five or six times within the short space of a short piece, this in addition to the other mentioned factors. Double themes are sometimes used. There are instances wherein the main theme will be stated in the pedal, and simultaneously another theme will be introduced on the manual. It is significant that canon has no part in this work, and that imitative counterpoint is at a minimum. As has been noted, devices seem either to disappear or to merge into a pattern which is not suggestive of a device at all. It is interesting to note the use of triple time as it compares with the use of duple time.

The final of the suite for *Sabbato Sancto* is entitled *Rapsodie Sacre*. This movement is representative of a number of terminals which have pedal sections of great difficulty. The alternating chord passages found are typical of French schools of organ composition. The work is highly elaborate. It is dissonant and makes use of mixed chord passages.

In the suite for the third Sunday after Epiphany is found one of the few examples of music of a particular form. This finale is entitled *Postlude et Fugue Modale Libre*. The Postlude section is complex and of polytonal character, while the fugal section, as the title indicates, is of free structure and is modal in character.

A few suites have as finales pieces entitled Alleluia. The suite for the fourth Sunday after Pentecost has one such terminal piece. It is written upon seven staves, in order to present the registration details in a clear form. It is composed primarily of arpeggio figures and sections of alternating chords. The piece begins softly, but at solo

sections, suggestive of chant themes, the volume is increased successively until the conclusion is on a very high dynamic level.

The finale for the suite for Quasimodo is *Toccata sur un Choral*. A chorale fragment is used to introduce the movement, which is dissonant and polytonal; and the remainder of the thematic material is used in building small sections within the movement, thereby creating a form resembling a partita.

The suites of the 17th and 18th Sundays after Pentecost feature finales called *Choral Alleluatique*. The movement from the suite for the 17th Sunday employs chorale fragments set in the style of a partita. There are within the piece small sections built upon a portion of the total theme. The finale for the suite for the 18th Sunday is notable for its difficult pedal passages, brilliant registration, and dissonant harmonies. It is interesting to note the similarity between a rapidly moving octave accompaniment-figure in this movement and the finale of the suite for Septuagesima.

One of the most colorful and interesting concluding movements is the one for the festival of the Sacred Heart of Jesus. This movement is called *Prelude et Frêscue*. The opening is soft and dissonant, while the second portion is loud, difficult, and rhythmically complex. It abounds in bimetric relations and difficult pedal passages. Of particular note is a long pedal ostinato figure and the use of double pedals.

One of the most important requisites for a successful performance of these finales is a church with a long nave, a high ceiling and in consequence a long period of reverberation. Only in such a setting can the great tonal masses and passages of extreme brilliance found in these pieces be brought into proper perspective. Regardless of the use to which these suites might be put, they are certainly exhilarating expressions in which the conscientious and scholarly organist can find much delight. They are unique expressions in literature and assuredly deserve recognition and knowledge of their existence.

No real musicians of the organ should be without some knowledge of these representations of a highly personal style. The great requisite is, as Harvey Grace has so well remarked above, that the player, on the interpretive side, must be *au fait* with the true extremes of plainsong and modern dissonance. Only then can Tournemire be made to speak through his own creations. END

## An Unusual Service

An unusual Choral Vespers was presented Nov. 1 in the Lutheran Church of the Epiphany, Brooklyn. In addition to the officiant's chants and congregational responses provided in the 1958 hymnal, and the ancient tone for the reading of the lessons, the following music was sung: Antiphon: "Angeli, Archangeli" Gregorian Mode I, and Psalm 148, Tone Id; responsory, "Cantate Domino" Mode III; hymn "For all the saints" (Sine Nomine), Vaughan Williams; antiphon "O quam gloriosam" (polyphonic), 16th century; and Magnificat, Tone VI with fauxbourdon. The service was sung in English; with the exception of the hymn, music was unaccompanied.

No prelude was played. Instruction of the congregation in the manner of rendering the chant was given by the choirmaster at the announced hour of the service. Following this, the following voluntaries were played: Psalm 20, Marcello; Chorale Prelude, Peeters; Fugue on "Ein feste Burg," Pachelbel; Chorale Prelude on "Lass mich dein Sein," Strungk. The entrance of the clergy followed, to the playing of Psalm XIX of Marcello. The departure of the clergy after the service was in silence.

This service was sponsored by the Lutheran Church of the Holy Redeemer, Brooklyn, the Rev. E. P. Pretsch, pastor; with Perry Marshall, organist-choirmaster of this parish as choirmaster. Mr. Marshall prepared the liturgical texts, selecting from traditional materials and translating

from the Latin where necessary, and arranged the Gregorian melodies and polyphonic settings. A choir of 20, representing four Lutheran congregations, sang from the rear gallery. Organist was Richard Davis, of Incarnation Lutheran Church, Brooklyn.

## Suggestion to the Clergy Department

TAO recently received bulletins from the Paul H. Linn Memorial Church, Methodist, which is on the campus of Central College, Fayette, Missouri. Circled, in the announcements section, were the following:

**The Prelude** marks the beginning of worship and the request is made for worshippers to come to the worship service before the Prelude begins. Latecomers are asked to wait in the foyer until the first hymn is sung.

**The Prelude** marks the beginning of worship. All talking should cease and those coming late should wait for seating until the first hymn is sung. Please—help others to worship.

TAO hopes the above may be of help to some organists who are forced to compete (usually with no success) with the turkey gobble of people in the pews—TAO will be happy to publish similar "helpful hints" whenever received from the constituency. The Editor



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# An Organ for the Church

Rowland W. Dunham

In these days of confusion within the organ world the purchase of a new church organ confronts many an organist. A musician of experience may need little advice. A student may have a broad point of view or a bias resulting from the views of his teacher. An amateur will be influenced by what is available in journals and the opinions of organists, players of note (or notes).

Available funds immediately set a limit that has to be met. If the maximum expense is below \$10,000 there is a choice between an electronic or a tiny traditional pipe organ of four or five ranks. Many organists will prefer the latter despite the small range of tone color in extreme unification. Where the auditorium is but 150-250 seating capacity there is much to be said for one of the better electronics in my opinion. The electronic must have a full-size pedal clavier of 32 keys, of course.

With more than \$15,000, the question of a suitable design must be decided. Three choices are the type to be found in the average American organ of the past, the type following the trend of today with an ensemble resembling German and Dutch organs of 1650 (Baroque), the often belittled type of instrument which features the warmth and the grandeur of the "romantic" design plus the essentials present in the "classical" instrument, and the oversized, overpriced electronic.

If you are in a position demanding advice as to the purchase of a new organ, the responsibility must be met with a sensible approach. Your church deserves the instrument which will render the most complete usefulness today and tomorrow, and with organists of other tastes than your own. It is consequently unfair to induce the purchase of an organ which will be suitable solely for music written for church services in Europe before 1750. Granted that the greatest composers have seldom written for our functional instrument; but this does not justify a wholesale elimination of music of a lesser merit in favor of that of similar or less musicality by obscure "geniuses" of Baroque days.

A new organ should be usable for all appropriate uses despite the fetishes of musicological enthusiasm. Those oft repeated admonitions regarding the "proper music for worship" and the "true organ style" must not be accepted in America today as entirely, blindly valid.

Let us observe some of the restrictions demanded by exponents of the organ design so loudly acclaimed by admirers of the Baroque in music. Tonally the fundamental stops of 8-foot length must be of slender volume, neutral in color. A few builders may be induced to include a "diapason"—nowadays regarded as a senseless concession to the sentimental era. Above this 8-foot pitch there must be as many mutations and mixtures as the cost will permit.

There will be an Octave, Koppelflute, Fifteenth, Fourniture (3 ranks), Tierce, Blockflute, Nazard, Plein Jeu (3 ranks) and if possible additional whistling ranks in all possible pitch and language categories. What is the reason for this strange medley of sound? Ernest Skinner explained the theory several years ago in an open letter for all organists to read. In the Middle Ages the wind supply was a serious problem. To furnish enough air for the bellows of these early organs there was needed the strength of a husky pumper (or several of same).

Even with low wind pressures there had to be limitations in the number and size of those registers using the most wind. Consequently it was advisable to omit large pipes such as diapasons and flutes of 8-foot size. To secure a semblance of volume the superimposition of numer-

ous mutations and mixtures appeared to give an effect of grandeur. The French added brilliant open reeds to secure the desired ensemble. Of course the development of electric blowers eliminated this deficiency. That the basic design today should take the ancient necessity into consideration is most absurd. For detailed description of this matter see the 1952 edition of the Barnes book "The Contemporary American Organ," page 293 and previous pages.

For expression on modern classic organs, their proponents follow ancient procedures eliminating the swell pedal. This means any increase in volume by gradual control of a swell pedal is impossible. All gradations of power in the tone are consequently by addition or subtraction of stops. Thus, insistence that "true" organ playing must rely entirely on this "panel" system. A swell pedal is too sentimental and secular to be permitted on a church organ! Expression must be forbidden in church music!

As for action, some of the extremists are now advocating a return to tracker action which disappeared in America with the application of electric power to a pneumatic process. Among the "convincing" reasons for such a reversion is that the direct control of the tonal responses made possible by trackers is indisputable benefit. Such a complete contact is said to be impossible under electrically-induced response. Such matters as promptness of speech and uniform equal key resistance is entirely discounted. Nothing is said about the difficulties of fast playing and diversified touch in playing.

Unfortunately many gullible organists have been converting to the sophistry of arguments enthusiastically proclaimed by the up-to-date antiquarians (and several manufacturers). The latter are of course delighted at the profits made possible by shrieking ensembles plus the elimination of pneumatic action. A friend of mine who is also a genuine musician and fine player puts it this way. "The reason why tracker action is not at all acceptable today is that: 1) mechanical action is not always compatible; 2) it is too often not permissible of most efficient function; 3) it has not too much to do with Protestantism in many cases; 4) it is probably the most difficult type of organ for the amateur to play effectively."

Some of our organists have facetiously suggested we return to the wind supply furnished by muscular pumpers. This would make a personal contact by him with the other end of the instrument. Electric motors would reduce the costs for the builders and increase profits nicely. Another group of prospective union members for the AFM?

If information is needed, books like the Barnes volume, Ernest Skinner's "The Modern Organ," the various Audsley works, Bonavia-Hunt's "The Modern British Organ," and Wallace Goodrich's "The Organ in France" may furnish a good assortment. There are numerous articles in current organ journals that will require some discrimination. Today's fashion is so one-sided in so many declamations of the experts, that reading must be done with a clear mind and a confidence in the taste and wisdom of many of the theories that are sneered at now.

An ideal organ should be so designed as to combine features necessary to perform music of classical, romantic and contemporary styles. Even in the austerity of the church there is a place for beauty and tonal variety. Basic are the elements of balance, blend, clarity and grandeur. Without all of these, no organ can be acceptable. It is not possible to eliminate properly voiced diapasons by substituting mutations and mixtures over a weak, neutrally colored foundation. This does not result in real grandeur. Neither does it necessarily produce clarity except to the aural sensibilities of those who say they cannot follow the texture of counterpoint with a romantic organ. In some instances it is questionable if they can ever follow it anyway.

All church organs demand the basic tonal colors of diapason, flute, strings and reeds. Any deviation from this established tradition is false. In considering a builder, care must be taken to resist high pressure from glib "experts" who can tell you exactly what your church needs.



Naturally they are figuring the extra profits that may accrue from a minimum of 8-foot stops with plenty of inexpensive shrieks to seem like lots of organ for little money. Their pedal tones may be secured from those cheaper electronic ranks that will take little space and appear effective for the ignorant churchpeople.

As a first and constant principle I suggest the old virtue of *honesty*. Do not be influenced by the seeming erudition of those who are constantly in print. They may not even be musicians in any degree. Are they actually organists with artistic consciences? Have their hearing perceptions been blunted by a strange fascination which accepts shrill and harsh sounds as the finest tonal effects in music—as *proven* by the organ of 17th century Holland? Do not decide anything until careful thought and common sense will reveal an honest artistic course of action.

END

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## COVER PHOTO

This is a straight on view of the large Aeolian-Skinner organ installed in the General Conference Chamber of the Auditorium of the Reorganized Church of Latter Day Saints in Independence, Mo. Of special note are the acoustic "clouds" which, in this view appear to be a single unit, but which are shown in clearer identity in photos published in the Stoplists columns of this issue.

Great, Positiv and Pedal divisions have exposed pipework, with enclosed divisions housed in the space behind the grillework centrally behind the pipe towers. The large choirs which sang in this building are seated in the space in front of the organ, and the console, as well as a grand piano, may be seen directly behind and above the platform. Bethel Knoche is the official staff organist in this great edifice, and Franklin Weddle director of music. In addition to services, national and international meeting of this denomination are held in this auditorium, as well as organ recitals, and concerts featuring the choir, symphony orchestra and soloists. One of the outstanding annual events is the performance of Handel's "Messiah," which in December 1959 was televised for the first time.

This auditorium is one of the buildings which house the world headquarters of the Reorganized Church of Latter Day Saints.

Mixtur, 4-br, 282  
Scharf, 4r, 244  
(Trompette-en-Chamade, 8 ft., Bo.)

## SWELL

All ranks 68 pipes unless otherwise noted.  
Quintflöte, 16 ft.  
Geigen Prinzipal, 8 ft.  
Rohrflöte, 8 ft.  
Viole de Gambe, 8 ft.  
Viole Celeste, 8 ft.  
Aeolienne, 8 ft.  
Aeolienne Celeste, 8 ft., 56  
Prestant, 4 ft.  
Flûte Harmonique, 4 ft.  
Octavin, 2 ft., 61  
Plein Jeu, 3r, 183  
Acuta, 3r, 183  
Contre Trompette, 16 ft.  
Trompette, 8 ft.  
Hautbois, 8 ft.  
Clairon, 4 ft.  
Tremulant  
Positiv on Swell  
Swell 4'  
Swell Unison Off  
Swell 16'



Catharine Crozier is shown at her pre-dedicationary recital November 6. Again, the acoustic "clouds" are visible, this time showing clearly loudspeakers of the auditorium PA system.

## CHOIR

All ranks 68 pipes unless otherwise noted.  
Contre Gambe, 16 ft.  
Viola Pomposa, 8 ft.  
Viola Celeste, 8 ft.  
Gedackt Pommer, 8 ft.  
Dolcan, 8 ft.  
Dolcan Celeste, 8 ft., 56  
Principal, 4 ft.  
Blockflöte, 2 ft., 61

Mixture, 4r, 244  
Fagot, 16 ft.  
Cromorone, 8 ft.  
Trompette, 4 ft.  
Tremulant  
(Trompette-en-Chamade, 8 ft., Bo.)  
Positiv on Choir  
Choir 4'  
Choir Unison Off  
Choir 16'

## POSITIV—Exposed

All ranks 61 pipes unless otherwise noted.  
Prinzipal, 8 ft.  
Nason Flute, 8 ft.  
Praestant, 4 ft.  
Koppelflöte, 4 ft.  
Nasat, 2 2/3 ft.  
Italian Principal, 2 ft.  
Terz, 1 3/5 ft.  
Larigot, 1 1/3 ft.  
Oktav, 1 ft.  
Mixtur, 4-br, 288

## BOMBARDE—Exposed

All ranks 61 pipes unless otherwise noted.  
Tierce Mixture, 5-9r, 376  
Bombarde, 16 ft.  
Trompette Harmonique, 8 ft.  
Clairon Harmonique, 4 ft.  
Trompette-en-Chamade, 8 ft. (not affected by couplers)  
Positiv on Bombarde

## PEDAL

(Principal, 32 ft., 12, Gt.)  
Contre Basse, 16 ft., 32  
(Principal, 16 ft., Gt.)  
Rohr Bourdon, 16 ft., 44  
(Quintflöte, 16 ft., Sw.)  
Violone, 16 ft., 44  
(Contre Gambe, 16 ft., Ch.)  
Principal, 8 ft., 32  
(Rohrflöte, 8 ft.)  
(Quintflöte, 8 ft., Sw.)  
(Violone, 8 ft.)  
Choral Bass, 4 ft., 32  
Nachthorn, 4 ft., 32  
Blockflöte, 2 ft., 32  
Fourniture, 4r, 128  
Scharf, 3r, 96  
(Contre Bombarde, 32 ft., 12)  
Ophicleide, 16 ft., 32  
(Bombarde, 16 ft., Bo.)  
(Fagot, 16 ft., Ch.)  
Trompette, 8 ft., 44  
(Bombarde, 8 ft., Bo.)  
(Fagot, 8 ft., Ch.)  
(Clairon, 4 ft.)  
(Fagot, 4 ft., Ch.)  
Couplers 36:  
Gt.: S-16-8-4. C-16-8-4.  
Bo-8. AntSw-16-8-4.  
Sw.: S-16-8-4. Po-8. Bo-8.  
Ch.: S-16-8-4. C-16-8-4. Po-8. Bo-8.  
Ant. Organ.  
Bo.: G-8. S-8.  
Pd.: G-8. S-8-4. C-8-4. Po-8. Bo-8. AntGt-8.

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#### GREAT-Unenclosed

All ranks 61 pipes unless otherwise noted.  
 Bourdon, 8 ft.  
 Spitzflöte, 8 ft.  
 Principal, 4 ft.  
 Mixtur, 4r, 244



Close up of organ giving an idea of the depth of the total space for the instrument. Of note are the acoustic "clouds" above and in front of the organ, to assist in tone direction and projection. Holes in the clouds are for lighting the choir area below.

#### SWELL

All ranks 68 pipes unless otherwise noted.  
 Viole, 8 ft.  
 Rohrflöte, 8 ft.  
 Gemshorn, 4 ft.  
 Trompette, 8 ft.  
 Tremulant  
 Swell 4'  
 Swell 16'

#### PEDAL

(Bourdon, 16 ft., 12, Gt.)  
 Principal, 8 ft., 32

#### Couplers 8:

Gt.: S-16-8-4.  
 Sw.: S-16-4.  
 Pd.: G-8. S-8-4.  
 Combons 9: G-3. S-3. General-3.  
 Canceled 1: General.

The following material has been culled from information sent to TAO from various sources.

The organs installed in the Conference Chamber of the Auditorium are part of the completion program for the building housing the headquarters of the Re-

organized Church of Jesus Christ of Latter Day Saints. The organ was specifically designed by the late G. Donald Harrison and by Harold Gleason, organ consultant for the church, for use in this Auditorium. It has been described by Dr. Gleason as "one of the truly fine organs in the country and the finest in the midwest."

The organ was designed with three main purposes in mind—for use in recital, for oratorio accompaniment, and for congregational singing. Regular recitals by staff organist Bethel Knoche and by guest organists are planned. The formal dedication recital will be on April 7, played by Mrs. Knoche, in concert with the Independence Symphony Orchestra and the Auditorium Choral.

Catharine Crozier played the first public recital on this organ November 6, and two other pre-dedication recitals are scheduled for January 10 and February 26.

The organ is situated in two locations, the main or forward section and the rear or antiphonal organ. Both main and antiphonal organs are playable from the main console of four manuals and pedal located at the base of the forward choir loft. The antiphonal organ can be played from its own two-manual console located in the midst of the rear choir loft. When both front and rear organs are played, the sound meets at the middle of the Conference Chamber, smoothly overlapping large enough an area so that congregational singers are not led significantly out of time with each other.

Total figures list 6298 pipes, two consoles and an installation-purchase price of more than \$115,000. The organ as it stands in the Auditorium weighs about 40 tons, makes use of 13,000 pounds of zinc, 2600 pounds of tin, 3200 pounds of lead, 2000 magnets, and 21,500 board-feet of lumber; 250,000 feet of electrical wiring connect the many parts.

The oval Conference Chamber of the six million dollar Auditorium which houses the organ is a unique structure in itself, will seat 5754 persons, each of whom has an unobstructed view of the rostrum. The main floor is elevated as in theater seating. The balcony which surrounds the room is supported on the cantilever principle. Over the rostrum and choir seating are suspended "clouds" to add acoustical qualities and direct lighting to the rostrum area.

Contributing to the beauty of the Chamber, which is used to house the biennial church legislative conference and other church and community events, are luxurious cushioned chairs upholstered in gray. Executive offices, hous-

ing 18 departments of the general church, are located on both sides of the marble columned and walnut paneled foyer and the six floors surrounding the Conference Chamber.

Following is the program of the first of the three pre-dedication recitals, and a report on this performance.

#### CATHARINE CROZIER

Fanfare in C Major Purcell  
 Passacaglia and Fugue Bach  
 Variations on a Noël Dupré  
 Sonata on Psalm 94 Reubke

This November 6 recital by Catharine Crozier was a rare occasion. It is always a rare occasion when an organ recital attracts sufficient interest and attention to fill beyond capacity a hall of 5754 seats and leave standing several hundred filling the side and gallery aisles and jamming the doorways in order to hear and see artist and instrument. The large organ does make a dramatic sight with its free-standing pipework outlined by the 32 ft. Principal.

Miss Crozier's playing throughout the evening was highly articulate and possessed the rhythmic drive for which she is noted, but at the same time was unexpectedly somber. The sobriety and importance of the occasion was doubly impressed on the audience by the programing of important works, one following on the other.

For an encore the artist played a dazzling performance of Dupré's Prelude and Fugue in G minor, played in the true Crozier style, which to many in the audience was the brightest spot of the evening.

Richard M. Gayhart



The console.

Bethel Knoche, staff organist, has contributed her personal reactions to this organ, at TAO's request.

No longer do we have to imagine how the huge Auditorium organ is going to sound and compare with other large instruments. Since the first recital on this great organ (see above), when Catharine Crozier brought with power and conviction the many tonal qualities



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from the 32 ft. Bombarde to the small 1 ft. Oktav and the Trompette-en-chamade, the listener foresees the real greatness of this organ.

It was planned for use today as well as for years to come. Very seldom does one find a room so perfectly suited for organ as the Conference Chamber. As a result of the organ and the room being engineered for each other the audience has the impression of being very close to the organ pipes proper and each tone becomes highly distinctive and personal.

As the brilliant double fugue and pas-sacaglia variations in the Bach Miss Crozier played progressed into the beautiful but complex development, one thrilled at the transparency and beauty in the instrumental coloring. So often music of the contrapuntal style is lost in heavy, ponderous, sluggish organs with too much reverberation in the room. In this case many times, because of the rich development in the upper partials of organ pipework, it sounded as if there were more ranks being used than planned.

The stoplist was designed to be used in all styles of organ literature as was shown in Miss Crozier's playing of the Dupré variations. Great care was taken in the planning of the main and antiphonal consoles. Every conceivable demand made upon the consoles was prepared as simply as possible, and yet they are the most flexible to be found today. As an example, the French consoles as well as others are unlike the American in the layout of manual divisions, but certain adjustments were made in our consoles so that the French literature can be played in its authentic setting and performance.

During the Reubke sonata many 16-ft ranks were used on the manuals with full organ portraying the "Lord, Judge of the Earth," but to the amazement of organists in attendance the ensemble was not "muddy." Rather, these stops intensified the great climaxes of tone that are required to portray depth of this nature.

Mr. Joseph S. Whiteford, president of the Aeolian-Skinner Organ Co., Inc., calls this Auditorium Organ his masterpiece. In this organ there are many firsts and unique features. For example, the organ is placed out in the Conference Chamber with the exception of Swell and Choir divisions which are under expression. Consequently, the organ is on



BETHEL KNOCHE

Mrs. Knoche, official staff organist of the Auditorium Conference Chamber, Reorganized Church of Latter Day Saints, in Independence, Mo., will present the dedication recital on the new Aeolian-Skinner organ in this room on April 7, 1960. Her organ teachers have been Edna Treat, Powell Weaver, Harold Gleason, Ray Berry and Catharine Crozier.

As organist in this vast edifice, she not only plays recitals and for services, which include world-wide meetings of this denomination, but she appears in concert with orchestra, gives radio and television performances, children's concerts, and accompanies the large choir in its oratorio and cantata performances, including the annual presentation of "Messiah" which in 1959 was televised for the first time.

very low pressure and speaks very gently, with pure unforced tone. The Trompette-en-chamade, placed above the antiphonal organ, is patterned after the State Trumpets of England.

Already the organ is starting to prove itself as another missionary arm of the Church. We, as the Church, can be very happy and proud to cross another milestone with the addition of this great instrument.

## A NEW CONCERT HALL ORGAN FOR NEW YORK

The Aeolian-Skinner Organ Co., Inc. will build an organ for the new Philharmonic Hall now under construction at Lincoln Center for the Performing Arts, in New York City. This was officially announced on December 10, 1959 by Reginald Allen, the Center's executive director for operation.

The instrument has been designed especially for use with orchestra, will also be available for solo recitals and for use with choruses. Plans for the Hall call for the organ to be placed directly behind and slightly above the orchestra platform, an ideal location for acoustical purposes. The instrument will have a movable and detachable console which may be taken from the stage in less than one minute.

The organ's stoplist was drawn up by a committee established for this purpose by Lincoln Center. This committee, in

addition to officials of the Center and of the New York Philharmonic included Dr. Charlotte Garden, Dr. Robert Baker and Searle Wright.

Mr. Joseph S. Whiteford, president and tonal director of Aeolian-Skinner has stated that the organ will have 5498 pipes in 98 sets of pipes. Construction is estimated to take well over a year and installation and tuning in the Hall another five months. Philharmonic Hall is scheduled to be completed by the fall of 1961.

The details of the design of the organ as they relate to solo performance and use with orchestra and chorus, have been carefully studied for several years with Harrison and Abramovitz, Philharmonic Hall architects. Bolt, Beranek and Newman, acoustical consultants of Cambridge, Mass., have made careful analyses of the plans to provide a rever-

beration time as long as that found in some of the finest concert halls in the world, such as the Musikvereinssaal in Vienna and the Boston Symphony Hall.

The overall planning of the Hall from the architectural and acoustical standpoints is the result of exhaustive study of more than forty major music halls throughout the world whose defects or advantages have had considerable weight in the decisions made with respect to Philharmonic Hall.

Although not usual TAO policy to publish stoplists before installation, it is thought this organ, being of such special interest to so many, should be offered TAO readers. Ed.

### GREAT—Unenclosed

All ranks 61 pipes unless otherwise noted.

Kontra Geigen, 16 ft.  
Prinzipal, 8 ft.  
Bordun, 8 ft.  
Spitzflöte, 8 ft.  
Oktave, 4 ft.  
Rohrflöte, 4 ft.  
Quinte, 2 2/3 ft.  
Super Oktave, 2 ft.  
Blockflöte, 2 ft.  
Mixture, 4-6 ranks, 305  
Zymbel, 3-5 ranks, 244  
Kornett, 3 ranks, 183  
Fagott, 16 ft. (in Choir box)

### SWELL

All ranks 68 pipes unless otherwise noted.

Flûte Courte, 16 ft.  
Montre, 8 ft.  
Viole de Gambe, 8 ft.  
Viole Céleste, 8 ft.  
Flûte Ouverte, 8 ft.  
Prestant, 4 ft.  
Flûte à Pavillon, 4 ft.  
Nasard, 2 2/3 ft., 61  
Octavin, 2 ft. 61  
Tierce, 1 3/5 ft., 61  
Plein Jeu, 3 ranks, 183  
Cymbale, 3 ranks, 183  
Bombarde, 16 ft.  
Bassoon, 8 ft.  
Clairon, 4 ft.  
Tremblant

### CHOIR

All ranks 68 pipes unless otherwise noted.

Gemshorn, 16 ft.  
Viola Pomposa, 8 ft.  
Viola Celeste, 8 ft.  
Cor de Nuit, 8 ft.  
Flauto Dolce, 8 ft.  
Flûte Céleste, 8 ft.  
Principal, 4 ft.  
Flûte Triangulaire, 4 ft.  
Rohr Nasat, 2 2/3 ft., 61  
Zauberflöte, 2 ft., 61  
Terz, 1 3/5 ft., 61  
Larigot, 1 1/3 ft., 61  
Scharf, 4 ranks, 244  
Petite Trompette, 8 ft.  
Clarinete, 8 ft.  
Fagott, 4 ft. (Great)  
Tremulant

### POSITIV—Unenclosed

All ranks 61 pipes unless otherwise noted.

Holzquintade, 16 ft., 12  
Holtzquintade, 8 ft.  
Rohrflöte, 8 ft.  
Koppelflöte, 4 ft.  
Prinzipal, 2 ft.  
Larigot, 1 1/3 ft.  
Sifflette, 1 ft.  
Zimbel, 3 ranks, 183  
Krummhorn, 8 ft.  
Rohr Schalmey, 4 ft.  
Tremulant

### BOMBARDE

Chorus Mixture, 7 ranks, 427  
English Post Horn, 16 ft.

(Continued on page 24)

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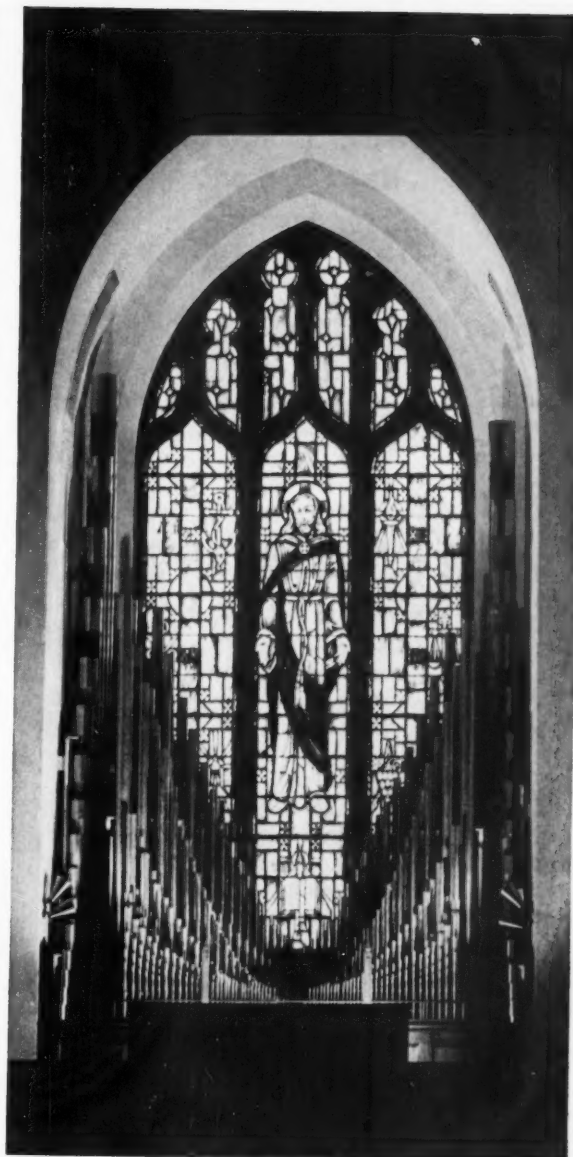
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Trompette Harmonique, 8 ft. 68  
English Post Horn, 8 ft., 12  
Clairon Harmonique, 4 ft., 68  
Tremulant

#### PEDAL

Kontra Geigen, 32 ft., 12 pipes  
Principal, 16 ft., 32  
Bourdon, 16 ft., 32  
Contre Basse, 16 ft., 32  
Gemshorn, 16 ft. (Choir)  
Flûte Courte, 16 ft. (Swell)  
Holzquintade, 16 ft. (Positiv)  
Octave, 8 ft., 32  
Spitzflöte, 8 ft., 32  
Gemshorn, 8 ft. (Choir)  
Flûte Courte, 8 ft. (Swell)

Bourdon, 8 ft., 12  
Choral Bass, 4 ft., 32  
Spillflöte, 4 ft., 32  
Spillflöte, 2 ft., 12  
Fourniture, 4r (5 1/3-4-2 2 2/3-2), 128  
Acuta, 2r (1 1/3-1), 64  
Kontra Posaune, 32 ft., 12  
Posaune, 16 ft., 32  
Bombarde, 16 ft. (Swell)  
English Post Horn, 16 ft. (Bombarde)  
Fagott, 16 ft. (Great)  
Trompette, 8 ft., 32  
Krummhorn, 8 ft. (Positiv)  
Fagott, 8 ft. (Great)  
Klarine, 4 ft., 12  
Rohr Schalmel, 4 ft. (Positiv)  
Krummhorn, 4ft. (Positiv)

#### Couplers 36:

Gt.: S-16-8-4. C-16-8-4. Po-16-8-4. Bo-16-8-4.  
Sw.: S-8-4. C-8. Po-8. Bo-8.  
Ch.: S-16-8-4. C-16-8-4. Po-8. Bo-16-8-4.  
Bo.: G-8. S-8.  
Pd.: G-8. S-8-4. C-8-4. Po-8. Bo-8-4.  
Great to Choir manual transfer (affects pistons and couplers).  
Combons 62: G-8. S-10. C-8. Po-6. Bo-5.  
Pd-10. Couplers-3. Generals-12.  
Cancels 7: G. S. C. Po. Bo. Pd. General.  
Crescendi 4: S. C. Bo. Register.  
Reversibles 13: GP. SP. CP. BoP. SG. CG.  
BoP. 16' manual stops. Full Pedal. 32'  
Kontra Geigen. 32' Kontra Posaune.  
Zimbelstern. Sfs.



Shown in the photo above, left to right, Dr. Kevin McCann, President, The Defiance (Ohio) College; Claire Coci; her husband, Alexander MacRae; and Dr. Charles Eisenhart, Dean of the College.

On November 12, 1959, Claire Coci received from The Defiance College, Defiance, Ohio, the honorary degree of Doctor of Music. In addition, Miss Coci played two works on the college organ and participated in the laying of the cornerstone for Whitney Hall, a new girls' dormitory.

Formerly of the faculties of Oberlin College and Westminster Choir College, Miss Coci has an international reputation as recitalist and teacher. Her own teachers were Palmer Christian, Charles Courboin and Marcel Dupré. She is now a member of the faculty of the School of Sacred Music, Union Theological Seminary, heads the organ department of the Dalcroze School of Music, both in New York; and is director of the American Academy of Music and Art in Tenafly, New Jersey.

As Dean Eisenhart wrote TAO, "The College is delighted to have had the opportunity of recognizing Dr. Coci's contribution to the aesthetic and cultural life of the world."

Miss Coci's citation from the college read as follows: "To Claire Coci, who has given her life and rich talents to the interpretation and teaching of great music on the greatest of all instruments, carrying the inspiration of the masters to the communities of the world and through her students assuring that the heritage of the organ will be enlarged and transmitted through the long years ahead, the Faculty of The Defiance College has authorized and the Board of Trustees has approved the degree of Doctor of Music (honoris causa)".

## UTS SUMMER SESSION FACULTY

**Gustav Leonhardt**, harpsichordist and organist of the Amsterdam Conservatory, Holland, is internationally known not only as performing musician but as musicologist, and music editor as well as recording artist for Philips, Columbia, Vanguard, Telefunken and Bach-Guild records. At the Union Theological Seminary School of Sacred Music Summer Session he will conduct a class in "The Performance Practice of 18th Century Music" and will teach organ and harpsichord. He will also be heard in recitals.

Others on the Summer Session faculty are **Robert Fountain**, director of the Oberlin College Choir, who will conduct

the choral program of the session; **Henry Woodward**, head of the Music Department of Carleton College, will be director of the summer session and will teach courses in musicology and history. **Enid Woodward** will have a class in organ repertory and service playing.

The SSM-UTS Summer Session runs from July 5 to August 12, and there will be, in addition to Mr. Leonhardt's recitals, a concert by the summer chorus, directed by Robert Fountain.

## WE DO THANK YOU!

We at TAO are most grateful for the countless number of messages and greetings received during the holidays just past, from friends all over the world. It is so heart-warming to have friendship borne home to us in this fashion.

We always regret our inability to send each of you a token of our regard—we hope you will accept the will for the deed.

But most important of all to us is the feeling that all this is something which is present throughout the year, not just at one period of a week or two. We at TAO hope you feel the same, and that you will let us know this by sending your thoughts and wishes to us.

Dorothy and Ray Berry

## We Are Getting "Observance Weak"

Recently we were exposed to a major listing of annual events, compiled and published by a midwestern outfit. We realized that practically everything under the sun rated a week of its own in this day and age, but had no idea the thing had gone so far. To show you what we mean, we present a few of the more juicy examples:

Organic Act Day  
Save the Pun Week  
Take Tea and See Week  
Baking Soda Bath Season  
Barefoot Freedom Week  
National Bird Cage Week  
Cherokee Strip Day (well, really!)  
Domestic Rabbit Week  
Ladder Month  
National Pass the Laugh Week  
Lessons-in-Lamb Week  
Mute Your Muffler Month

In all fairness we must admit there were listed many highly worthwhile ventures also; but we begin to have the suspicious feeling that anybody who dreams up a gimmick could get into this act without the slightest difficulty. And incidentally, the first on the above list has (so far as we know) no relation to organs with keys. It's little wonder we in this country are the source of bafflement for foreigners. This bit of "enterprise" is excellent fodder for the propaganda machines of any who happen to dislike us. Perhaps we need a direct and major emphasis on one listing we also ran across: Spring Cleaning Week—this could last for about a year or so, and might result in a bit of clean air, to say nothing of similar-type thinking. Ed.



## Editorially Yours

### WILL WE NEVER LEARN?

On page five of the Fall 1959 issue of the National Music Council Bulletin, comment was made about The President's Special International Program, which stated that the United States Information Agency has issued a 73-page booklet, comprising the fifth semi-annual report on this Program; and that copies may be procured by addressing The Director, U. S. Information Agency, Washington 25, D. C. Included are reports on cultural activities, trade fair activities and the Brussels World's Fair.

What most attracted our editorial attention was a quotation concerning the purpose of this Program: "to strengthen the ties which unite us with other nations by demonstrating the cultural interests, developments and achievements of the people of the United States . . . and thus to assist in the development of friendly, sympathetic, and peaceful relations between the United States and the other countries of the world."

With this worthy purpose there surely can be no quarrel. From information reaching us, we are quite aware of what has been done, and what is being done in numerous musical quarters. The ever-growing list of foreign artists and aggregations coming to our shores, to offer their talents to us, would be difficult to escape notice, should any of us so wish, which we heartily trust we do not.

Most of us are also aware there are many U. S. artists and organizations which have appeared, which will appear in foreign lands all over the globe. This exchange cannot but help greatly to foster the purpose of the President's Program. We believe, along with many others, that music is many times a far better ambassador of good will than much diplomacy could ever think of being. The power of the truly international, boundary-less language which is music cannot be discounted.

If about now you have suspected that sooner or later we would narrow our comments down to the organ world, your suspicions are well founded. The question of the moment is: *precisely what is being done by the organ world to help foster this program.*

True, foreign organists appear each season in trans-continental recital and concert tours, and to teach, for which we believe we can thank, in large measure, American concert management agencies. On the other hand, how much these same agencies do to secure foreign performance dates for U. S. organists under their management we have not the slightest idea, for such information does not filter to us.

We do know that U. S. organists are appearing in foreign countries. Some internationally-known artists travel abroad and concertize with some regularity. Other organists, in foreign lands for extended study, give performances in many places. As occasional information in TAO's "Recitalists" columns shows, many times these U. S. organists include American composers on their programs.

This performance of American organ music must surely be fostered, by all who have connection with the organ world. French organists appearing in the U. S. most always include French music, organists from other countries do likewise, and this is right, up to a point at least. We hope the known hesitancy by a few U. S. organists about playing American organ composition on foreign concert dates will disappear, for such timidity has no basis for being. So long as the music, no matter the country of its origin, is first class and can stand on its own, there can be no hesitation.

In 1957, when Leslie Spelman, of the University of Redlands, was abroad, he not only played American-composed music, but went an important and valuable step further, by giving copies of American organ music to foreign musicians, schools and libraries. We know that Leonard Raver, now abroad for a second year on a Fulbright scholarship, is playing recitals which include contemporary American organ music. We also understand that upon his return he hopes to play in recital examples of outstanding contemporary Dutch organ music, probably similar music of other countries as well. This we look forward to hearing.

But there are more organists going abroad every year. We wonder how many of them have taken music along with them—music to be given foreign musicians, schools, and libraries? We hope we are not sticking out too far the necks of music publishers by venturing the opinion that these publishers might well be interested in cooperating in such a venture, at least when the intentions are provable.

We regret to state that so far as we can determine, on the whole French organists are eminently disinterested in much of any but French music, with a few notable exceptions. Whether or not this is true in other countries we have not yet ascertained, but are considerably curious. We note that in British organ recital programs the percentage of American-composed organ music is rather infinitesimal, but are not quite sure of the why.

To get right down to bed rock, may we ask (and hope for answers from the constituency): What do *you* know that is being done today, by individuals, groups, organizations, which could be considered as helping to "strengthen the ties which unite us with other nations?" What do *you* know about *anything* the organ world is doing to "assist in the development of friendly, sympathetic, and peaceful relations between the U. S. and the other countries of the world?"

Please remember—we are concerned here with the *organ world*, not with other parts of the domestic music scene. We have deep interest in all facets, but somehow have the disquieting feeling that while these other facets are doing a pretty good job of assisting the President's Program in one way or another, as usual the organ world is being noted for its customary inertia.

As usual, we would be delighted to be proved in error, when we ask: *will we never learn?* Until the organ world can provably compete, in quality of performance and music, in seriously considered promotional efforts to foster not only ourselves but the music we play and the country to which we belong—until such a state which is realistic rather than utopian or impossible (as some would argue)—until such a time arrives and only then can the organ world escape its classification as a second-rate musical medium. Will we never learn?

#### HELP YOURSELF — and us!

To avoid missing an issue, please allow at least SIX WEEKS when notifying TAO of a change of address. It is important to send us your OLD address, your NEW address, and, if possible, the address as it appears on the mailing envelope. Be sure to include the code number that appears beneath your address. Your cooperation will assure that you will not miss an issue.

## Music in Churches on the New York Scene

### February and March 1960

The "AGO Times" of the New York City Chapter is a service to its hundreds of members, and a worthy one. That few members, apparently, take very full advantage of this service is quite beside the point. TAO is happy to quote from this two-month listing, for the benefit of readers who may be visiting in the "big city" during February or March.

#### Friday, February 5

Stephen Wise Free Synagogue, 30 W. 68 St.

8:15 pm: **Service Sacré**—Milhaud

**A. W. Binder**, conductor

**John Huston**, organist

Park Ave. Christian Church (at 85 St.)

8:30 pm: Bach arias, with flute and violin; Schubert songs; dramatic reading of Poe's *The Raven* with incidental music.

**Solon Alberti**, director

#### Sunday, February 7

Temple Emanu-El, Fifth Ave. at 65 St.

3 pm: Recital—**Robert Baker**

St. Bartholomew's Church, Park Ave. at 51 St.

4 pm: **Sixth Chandos Anthem**—Handel  
**Jack Ossewaarde**, organist and director  
The Riverside Church, Riverside Drive at 122 St.

5 pm: Recital—**Virgil Fox**

#### Tuesday, February 9

St. George's Church, 16 St., east of Third Ave.

8:30 pm: Recital—**Finn Videro**

#### Sunday, February 14

Temple Emanu-El

3 pm: Recital—**Robert Baker**

St. George's Church

4 pm: Russian Choral Music by the Russian Synod Cathedral Choir

**Boris M. Ledkovsky**, director

St. Bartholomew's Church

4 pm: **Requiem**, Duruflé  
**Jack Ossewaarde**, organist and director

St. Thomas Church, Fifth Ave at 53 St.

4 pm: Amherst College Choir  
**Heywood Alexander**, director

The Riverside Church

5 pm: **The Light of Life**, Elgar  
**Richard Weagley**, director  
**Frederick Swann**, organist

#### Tuesday, February 16

School of Sacred Music, Union Theological Seminary, James Chapel, Claremont Ave at 120 St.

8:15 pm:

**Mass**, Stravinsky

**Three Choral Hymns**, Vaughan Williams  
**Festival Te Deum**, Britten

**Earl Berg**, conductor

#### Sunday, February 21

Temple Emanu-El

3 pm: Recital—**Robert Baker**

St. Thomas Church

4 pm: Williams College Glee Club

**Victor Yellin**, director

St. Bartholomew's Church

4 pm: **Alto Rhapsody and Song of Destiny**, Brahms

**Jack Ossewaarde**, organist and director  
The Riverside Church

5 pm: **Magnificat**, Vaughan Williams  
**Five Mystical Songs**, Vaughan Williams  
**Richard Weagley**, director

**Frederick Swann**, organist

#### Sunday, February 28

Cathedral Church of St. John the Divine, Amsterdam Ave. at 112 St.

4 pm: **Mass for Boys' Voices and Organ**  
**Benjamin Britten**

(First American performance)

**Alec Wyton**, organist and director

(Boys of St. John's Cathedral Choir;  
Grace Church, Newark, N. J.; St. Paul's,  
Westfield, N. J.; Church of the Transfiguration, Edgewood, R. I.)

St. Bartholomew's Church

4 pm: **Jesus, Thou my wearied Spirit**,  
Bach

**Jack Ossewaarde**, organist and director  
The Riverside Church

5 pm: Recital—**Karl Richter**

Church of the Resurrection, East 74 St.  
between Park and Lexington

8 pm: **German Requiem**, Brahms

**David Hewlett**, organist and director

#### Wednesday, March 2

St. Bartholomew's Church

8:15 pm: **Requiem**, Verdi

**Jack Ossewaarde**, organist and director

#### Sunday, March 6

The Riverside Church

5 pm: Recital—**Virgil Fox**

#### Friday, March 11

Steuben Wise Free Synagogue

8:15 pm: **Esther, Queen of Persia**, Binder

**A. W. Binder**, director

**John Huston**, organist

#### Sunday, March 13

St. Bartholomew's Church

4 pm: **Messiah**, Handel (Lenten portion)

**Jack Ossewaarde**, organist and director

The Riverside Church

5 pm: **Messiah**, Handel (1st half, part 2)

**Richard Weagley**, director

**Frederick Swann**, organist

#### Monday, March 14

St. Thomas Church

8:30 pm: Organ and Choral Music

**Edward Wallace**, organist

St. Thomas Choristers

**William Self**, director

#### Sunday, March 20

St. Georges' Church

4 pm: **B minor Mass**, Bach

**Ernest White**, organist

**Charles Henderson**, conductor

(orchestra)

St. Bartholomew's Church

4 pm: **The Prodigal Son**, Debussy

**Jack Ossewaarde**, organist and director

The Riverside Church

5 pm: **Messiah**, Handel

(2nd half of part 2)

**Richard Weagley**, director

**Frederick Swann**, organist

#### Wednesday, March 23

St. Bartholomew's Church

8:15 pm: **King David**, Honegger

**Jack Ossewaarde**, organist and director

#### Sunday, March 27

St. George's Church

10:30 am: Passiontide Service of Lessons and Anthems

**Charles Henderson**, organist and director

Park Ave. Christian Church

3 pm: **Requiem**, Fauré

**Solon Alberti**, organist and director

St. Bartholomew's Church

4 pm: **St. John Passion**, Bach (excerpts)

The Riverside Church

5 pm: **B minor Mass**, Bach

**Richard Weagley**, director

**Frederick Swann**, organist

Church of the Resurrection

8 pm.

**The Seven Words of Christ**, Schütz

**The St. Luke Passion**, attrib. to Bach

**David Hewlett**, organist and director

#### Regularly Scheduled Organ Recitals

Wednesdays, 12:10 pm: St. Bartholomew's Church

Wednesdays, 12:30 pm: St. Paul's Chapel, Trinity Parish

Tuesdays and Thursdays, 12:05 pm: St. Paul's Chapel, Columbia University

TAO is happy to offer this service to its readers, calls attention to the fact that the above listing is my no means to be considered complete. It will, however, give a small idea why TAO usually does not accept invitations to report musical events on Sundays. Exceptions of course are made, and most often such exceptions are due to the program content and/or the performers, which may be new to both TAO reporters and readers.

TAO will be pleased to announce all such events in the New York City area, provided information is received at least six weeks before the date of the event.

## In Our Opinion . . .

TAO staff writers report their evaluations on the performance scene, on books, on organ and choral music, and on recordings.

## RECITALS AND CONCERTS

**RICHARD WESTENBERG**, St. Thomas Church, New York, September 28, 1959.

Now thank we all our God  
Two Movements in Chamber Style  
Andante (Sonata 1 in D minor for Clavier)  
Vivace (Trio Sonata No. 6)

Three Choral Preludes  
Kommt und laßt uns Christum ehren  
Mit freuden zart  
Erschienen ist der herrlich Tag  
Variations on a Noël  
Scherzo (Symphony 2)  
Le Banquet celeste  
Transports de Joie

Pepping

Dupré

Vierne

Messiaen

Messiaen

Mr. Westenberg, on his way to a year's study with Pierre Cochereau in Paris, presented a performance which showed great promise. While he cannot yet be listed as a finished product, I believe he has the potentiality for greatness. Technically, he has an enormous amount to offer, and well disciplined, for the most part.

His playing has a fine sense of color, especially in quiet music, and he showed a gentleness at times, which deserves special comment. He understands style,

THE AMERICAN ORGANIST

whether classic or contemporary, and I think his year abroad will mature him. His handling of the great organ in St. Thomas Church was most capable, and the musical content of the program was well contrasted if a trifle on the side of "too much too often." I shall look forward to hearing him again. R. B.

**FREDERICK SWANN**, St. John's Lutheran Church, Stamford, Conn., September 20:  
 Agincourt Hymn Dunstable  
 Toccata in G Walond  
 Air tendre Lully  
 Adoration of the Lamb (Symphony of the Mystic Lamb) Maleingreau  
 Chorale Preludes Hanff  
 Ein' fest Burg Kellerer  
 Was Gott tut, das ist wohlgetan Kellerer  
 Passion Chorale Bach  
 Nun danket alle Gott Bach  
 The Rhythmic Trumpet Bingham  
 Jesu dulcis memoria Davies  
 Abide with us, O Saviour Karg-Elert  
 Riverside Church, New York, October 4:  
 Prelude (Suite, Opus 5) Durufé  
 Toccata for the Flutes Stanley  
 Prelude and Fugue in G Major Bach  
 Adagio (Symphony 5) Widor  
 Choral in A minor Franck  
 La Douleur Cellier  
 Rapid Lyric (Sonata of Prayer and Praise) Bingham  
 Incantation for a Holy Day Langlais

St. John's Lutheran Church has for several years presented an annual recital in September, which is always well attended and well received. At this year's program, the church choir sang a group.

Mr. Swann is a master in the art of building a program. Both the choice of works and the order in which they are performed are planned with care. The most interesting part of this recital was the group of chorale preludes, the melodies of which were chosen from the hymnal. After each of the preludes was played, the audience stood and sang one stanza of the same chorale. It has long been a tradition in the Lutheran Church for the organist to play a setting of a chorale and for the congregation to sing it immediately following.

The recital in Riverside Church, from a programing standpoint, was quite a contrast to that in Stamford. Again, the pieces and the order of performance evidence great care. A large organ is needed in Riverside and there are many romantic voices, including 12 celestes and two Vox Humanas. French music, with its leanings toward romanticism, sound fine here.

If one were asked which works played stood out above the others, it would be difficult to say: the mystical Prelude, the Toccata played on chuffy flutes, the inspiring work of Bach or the quiet Adagio; perhaps the Choral was the high point, for at that place in the middle of the program many recitals become dull. Not so here.

The Franck was played with drive and with the many rich and varied colors for which this organ is known. The Cellier uses the Genevan Psalter tune "Mon Dieu, prête-moi l'oreille" and following the playing of it, Doris Okerson, contralto soloist at Riverside, sang one stanza unaccompanied from the rear gallery. Dr. Bingham's Rapid Lyric gave excellent contrast to the Cellier and the Langlais. These two recitals, excellently played, were planned for specific churches, organs and audiences, and the results were of superlative quality. Samuel Walter

**GERALD BALES**, Washington (D. C.) Cathedral, October 14.

Prelude and Fugue in D Major Bach  
 Introduction, Passacaglia and Fugue Willan  
 Concerto No. 2 in B flat Major Handel  
 Symphony for Organ Bales

The D. C. Chapter of AGO presented

Mr. Bales, who showed how to make this great organ speak cleanly, an art which many another recitalist might learn. The contrapuntal lines were discernable from all parts of the building, enhanced by clean phrasing and, for the most part, carefully worked out registrations.

Bach was marked by a bounce and sparkle all too frequently lacking. While not overpowering in dynamic build-up, it nevertheless showed rhythmic control and well-projected total development plan. The Willan had not been heard here for some time, and its return was enjoyed. One slight lapse, perhaps too much pedal on a pedal point, failed to detract from the grand manner of the performance.

Handel demonstrated the artist's attention to phrasing and articulation in a work where, with less massive effects than in preceding pieces, these details assumed a greater importance. Mr. Bales' Symphony never quite got off the ground. It had moments of interest and beauty, but there were other moments when the composer's intentions were difficult to understand. William O. Tufts

**GEORGE MARKEY**, Methuen (Mass.) Memorial Music Hall, Oct. 28.

From the "Occasional Oratorio" Handel

Overture  
 Andante  
 Allegro  
 Adagio  
 March  
 Arioso  
 Fantasia and Fugue in G minor Handel  
 Landscape in the Mist Bach  
 Pastorale Karg-Elert  
 Fête Milhaud  
 Forest Green Langlais  
 Variations on a Noël Purvis  
 Dupré

Before speaking of the delightful things in this recitals, may I get rid of adverse comment at once. First of all, Dr. Markey made a poor impression when at least five minutes were spent, after the welcoming applause of the audience and before a note was played, in setting pistons. This was a waste of time since there presumably had been ample beforehand.

Secondly, Dr. Markey played Handel and Bach in a most romantic manner—a grave fault in the opinion of this reviewer. While not so serious in the Handel, which ranged from the martial and exciting parts of the Oratorio to the "juicy" rendition of the Arioso, with much expression pedal.

But for the great Bach fantasia and fugue, the use of expression, the bringing out of the subject on different stops at each entry, and the increase from very delicate registration to final full organ were efforts both misplaced and unappreciated. Phrasing was clear at all times, though the fugue subject itself was over-phrased. One got the impression the reverberation of this hall was making things difficult for the player. For all this adverse criticism, it must be stated that his technique was faultless.

An unannounced intermission separated the illegitimate romanticism from the legitimate. And for the second part of the program, this reviewer has nothing but praise. Dr. Markey is a master in the art of color, and the Karg-Elert and Purvis pieces were color where color belonged. The Milhaud was pleasant gentle music, the Langlais extremely lively, bright and interesting, toccata-like at the opening and brilliant close after a short quiet middle section. Dupré's Variations were beautifully and precisely played.

The applause of a small audience elicited three encores. The second, Du-

pré's Prelude and Fugue in G minor, was one of the best things on the program, excellently and excitingly done. Lorene Banta

## NEW RECORDS

**Charles Van Bronkhorst**



One of the most enterprising and productive independent recording companies—Vanguard Recording Society—has just celebrated its 10th anniversary. In recognition of this, this month's column is devoted exclusively to selected pressings from the growing list of Vanguard Bach Guild releases.

Bach: ST. MATTHEW PASSION, soloists, Vienna Chamber Choir and Vienna State Opera Orchestra, conducted by Mogens Wöldike, Anton Heiller, organist. Four 12" LPs boxed (BG-594, 595, 596, 597), with 12-page illustrated brochure (complete German and English text) special anniversary price—\$11.90; also available in stereo at \$17.85.

Even at the regular \$19.92 price this album would be well worth every penny; at the special anniversary price, one cannot afford to pass it up. An acknowledged Bach masterpiece, the St. Matthew requires repeated hearings and study for the full measure of its beauty and grandeur. Likewise it requires much of those taking part in the performance, particularly soloists and conductor. Mogens Wöldike draws upon a lifetime of study and experience to produce a recorded performance that should remain the standard for years to come. One could rave for pages over this new album, but the word *magnificent* will have to suffice for want of sufficient space.

GUSTAV LEONHARDT—Bach Guild 12" LP BG-529. "17th Century Organ Music," organ of the Stiftskirche, Klosterneuburg, Austria, \$4.98.

Hymnus "A solis ortus cardine" Praetorius  
 Hymnus "Alvus tumescit virginis" Praetorius  
 Ricerar IX toni, sopra le fughe "Io son ferito" Erbach  
 Toccata prima (Libro Primo, 1637) Frescobaldi  
 Sonata Chromatica Merulo  
 Toccata Passacaglia; Toccata cromatica Kerll  
 Toccata (1664) Scherer

The brilliant young Dutch organist and pedagogue, Leonhardt, here presents significant music in scholarly performances on an authentic instrument of the period. Georg Freundt of Passau built the 1636-42, making use of selected pipework from the original 16th century instrument. Like most of the genuine "baroque" organs in Europe, this one has a mellow sound despite plenty of mixtures and mutations. My favorite of the recorded pieces was the Kerll Passacaglia, a very interesting and demanding work of immense vitality.

Gustav Leonhardt is to be a member of the summer school faculty of the School of Sacred Music, Union Theological Seminary, New York, this coming summer. We happen to know also that TAO staff writer Leonard Raver has been studying organ and harpsichord with this gentleman for the past two years, in Amsterdam Holland.

The album discussed above is beautifully recorded, should be a must for every serious organ student.

Bach Guild 12" LP, BG-568: THE ART OF FRESCOBALDI, 16th century organ of the Silberrnen Kapelle, Innsbruck; Neupert harpsichord—



\$4.98.

Side one—organ:  
Toccata: quinta sopra i pedali; per l'Elevatione;  
sesta sopra i pedali, Canzona seconda; Ricercar  
sopra mi-re-la-mi; Magnificat secundi toni.  
Side two—harpichord:  
Toccata non, Centa Partite sopra Passacaglia  
Capriccio di durezza; Partite sopra "La Moni-  
cha"

More important music from the 17th century, played and recorded in the same superb fashion as that first record by Gustav Leonhardt, above. This artist proves to be equally competent on the harpsichord as on the organ. The organ used here seems to be considerably smaller than that on BG-529.

Bach: CHRISTMAS CANTATAS 122 AND 133; Michael Gielen conducting the Vienna State Opera Orchestra and Chamber Choir, with soloists; Bach Guild 12" LP, BG-523, \$4.98.

Of the almost 100 releases in Vanguard's Bach Guild series, some 38 are Bach recordings with 26 J. S. Bach cantatas represented. Cantata 122 (The New Born Child) was written in 1742 for the Sunday after Christmas. As annotator Sidney Finkelstein writes: "it is one of the perfect examples of the chorale cantata, in which the chorale dominates the entire work."

Cantata 133 (I rejoice in Thee) dates from either 1735 or 1744 when it was composed for Christmas Tuesday. It is a much more spirited work, in keeping with its title. If these two performances are typical of the 26 recorded cantatas, one need not hesitate to buy any or all of them.

THE DESOFF CHOIRS—Music of Guillaume Dufay, Paul Boepple, conductor; with tenor Leslie Chabay; oboist Josef Marx; violist Carolyn Voigt; bassoonist Sylvia Deutscher; and cellist Sterling Hunkins. Bach Guild 12" LP, BG-582, \$4.98.

Hostis Herodes (Sedulius): Vostre Bruit; Vergine Bella (Petrarch); Salve Regina (Hermann Contractus); Gloria (ad modum tubae); Bon jour, bon mois; Aurea luce (H. Elpis); Iste Confessor; Pange lingua (St. Thomas Aquinas); Je Languis en Piteux Martyre Sanctus Papale.

The 15th century Burgundian composer Dufay (c. 1400-1474) left a variety of interesting hymns, motets, chansons, magnificats and masses, many of which are astonishing in musical texture and beauty. In his excellent jacket notes

Arthur Cohn aptly describes the contents of this disk: "The works here recorded embrace hymns with and minus instrumental support, a chorus from one of Dufay's masses, songs of various type, and an extraordinary canonic work (Gloria) with female voices juxtaposed to male voices imitating hunting horns. This cross-section equates a thesaurus of Dufay's imposing musical art."

This is not only historically important music; as performed here it is a wonderful listening experience. And I'll bet you won't believe Dufay's Gloria, mentioned immediately above, was written over 400 years ago—it's almost unbelievable.

Haydn: MISSA SOLEMNIS IN D MINOR, soloists, Vienna Chamber Choir and State Opera Orchestra, Mario Rossi, conductor; Anton Heiller, organist. Vanguard 12" LP, VRS-470, \$4.98.

Composed in the summer of 1798, Haydn's so-called "Lord Nelson" Mass is without doubt one of his best works. This excellent performance employs the original instrumentation of strings, high D trumpets, kettle drums and organ. Soloists include Teresa Stich-Randall and Frederick Guthrie, American bass and former Fulbright scholar, who makes his recording debut here. Add this to your "must" list—it belongs in every library.

WASHINGTON CATHEDRAL CHOIR—Music from Washington Cathedral, Paul Callaway, conductor; Vanguard 12" LP, VRS-1036, \$4.98.

Magnificat	Morley
If ye love me	Tallis
Sing joyfully unto the Lord	Byrd
Nunc dimittis (Short Service)	Gibbons
Exaltabo te	Palestrina
Jesu dulcis memoria	Victoria
Cantate Domino (Cantiones Sacrae)	Schütz
Anglican Chant	Davies
Sanctus (Communion Service in C)	Sowerby
Corpus Christi	Warlock
Lo, in the time appointed	Willan
Let down the bars, O death	Barber
Iam sol recedit igneus	Parker
For all the saints	Vaughan Williams
Hymn 211 (Jesu, joy)	Schop-Bach
Hymn 599 (Vigiles et sancti)	Cologne Gesangbuch
	Scholefield

Hymn 289 (St. Anne)  
Hymn 179 (St. Clement)

In 1958 the St. Albans School for Boys celebrated its 50th anniversary and this album was recorded to commemorate that event. Of the 50 voices in the cathedral choir, 30 belong to boys on choir scholarships at this school. The recording spans four centuries of liturgical music composition, and offers an excellent cross-section of Episcopal church music.

Most of the singing (except for three of the hymns) is unaccompanied, a situation enhanced by the splendid, if highly reverberant, acoustics of the cathedral. Perhaps the most thrilling piece is Vaughan Williams' "For all the saints"

(Sine Nomine) which winds up the final side, with choir and organ. While I still personally prefer an adult mixed choir, I must admit that this is about the finest choir of its kind I've yet heard on records!

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# Recitalists

**Robert Noehren**, First Parish Church, Milton, Mass., Nov. 3: Prelude, Fugue and Chaconne, Buxtehude; Largo (Concerto in D minor), Vivaldi-Bach; Allegro (Trio Sonata 5), Prelude and Fugue in D Major, Bach; Variations (Sonata 6), Mendelssohn; Lo, how a Rose, Brahms; Impromptu, Vienne; Joie et clarté des Corps glorieux, Messiaen; Prelude, Wigglesworth; Prelude on Land of Rest, Donovan; Toccata and Fugue in D minor, Bach. (Dedication of Wigglesworth Memorial Organ by Schlicker Organ Co., Inc.)

Westminster Presbyterian Church, Buffalo, N.Y., Nov. 8: Fugue in E flat Major (St. Anne), O God be merciful, Allegro (Trio Sonata 5), Fantasy and Fugue in G minor, Bach; Noël, Daquin; A Rose breaks into bloom, Brahms; Fantasia and Fugue on B A C H, Liszt; Sketch in D flat Major, Schumann; Lied, Litaize; Finale (Symphony 1), Vienne.

**Tenth Annual Fall Music Festival**, St. John's Church, Detroit, Mich., Nov. 8, 9 and 10:

Nov. 8: Festival Choir, string ensemble from the Detroit Symphony, **Kent McDonald**, organ, **August Maekelberghe**, conductor: Gloria in Excelsis, Vivaldi; Variations on a Theme of schaiukowsky, Arensky; Foundling Hospital Anthem, Handel.

Nov. 9: **Alexander Schreiner**—Prelude and Fugue in E flat, Allegro (Sonata 5), Bach; Sonata 1, Mendelssohn; Fantasia in G Major, Maekelberghe; Clair de lune, Vienne; Fantasia on Come ye saints, Jenkins; Prelude and Fugue in B Major, Dupré.

Nov. 10: **Alexander Schreiner**—My heart longs for my Saviour, Fantasy in G Major, Bach; Sonata 1, Becker; A Flemish Prayer, Night Soliloquy, Impromptu-Etude, Maekelberghe; Maestoso in C sharp minor, Naiades, Communion in E, Carillon de Westminster, Vienne.

**Albert Russell**, St. James Church, New London, Conn., Nov. 2: Incantation for a Saint's Day, Folkloric Suite, Langlais; Introduction, Passacaglia and Fugue, Willan; Scherzo (Symphony 2), Vienne; Allegro (Symphony 6), Widor.

**John Hamilton** is giving a series of six Bach recitals at the U. of Oregon, Eugene, this season. Performances have been Oct. 4, Nov. 1, Nov. 22; will be Jan. 10, Feb. 7 and Mar. 6.

Portland, Ore., St. Mark's Episcopal Church, Nov. 16: (organ) Concerto in A minor, Bach-Vivaldi; Prelude in F sharp, Krebs; Little Preludes and Fugues in C Major and D minor, and Sinfonia—We thank Thee God, Bach; Concerto 1 for harpsichord and organ, Soler (with Nina Sackett, organist); (harpsichord) Chromatic Fantasy and

Fugue, Bach; Two Rigaudons, Rameau; Bagpipe (Mikrokosmos), Bartok; Variations, Under the Green Linden, Sweelinck; Four Sonatas, Scarlatti.

**Grady Wilson**, Hill Auditorium, U. of Michigan, Ann Arbor, Nov. 17: Prelude and Fugue in E minor, Bruhns; Toccata, Adagio and Fugue, Bach; Deuxième Fantaisie, Alain; Prelude and Fugue in G minor, Dupré; Sonata on Psalm 94, Reubke.

**Bertha Hagarty**, Fort St. Presbyterian Church, Detroit, Mich., Nov. 15: All-Bach: Toccata and Fugue in D minor; Pastorale in F Major; Vivace (Sonata 2); Toccata in F Major; I call to Thee; Jesus, priceless treasure; Hark! a voice saith; Fantasia and Fugue in G minor. **J. Herbert Springer**, Advent Series, St. Matthew's Lutheran Church, Hanover, Pa., Dec. 6: Prelude in G Major, 6 Schübler Chorale-Preludes, Prelude and Fugue in D Major, Bach; Sonata in D minor, Mendelssohn; Fantasy and Fugue on B A C H, Liszt.

Dec. 13: Suite in D Major, Stanley; Sonate 1, Hindemith; Gothic Suite, Boellmann; Clair de lune, Carillon de Westminster, Vienne.

Dec. 20: Gloria in excelsis Deo, Pastoral Suite, For unto us a Child was born (Cantata with soloists and choir), Bach; Divinum mysterium, Greensleeves, Purvis; Silent night, holy night, Black; Toccata on Vom himmel hoch, Edmundson.

**Theodore Herzel**, Fort St. Presbyterian Church, Detroit, Mich., Nov. 22: Chaconne in D minor, Pachelbel; Sleepers wake, Now thank we all our God, Prelude and Fugue in A minor, Bach; Hymn-Prelude on *Slane*, Young; Kyrie Eleison, Karg-Elert; Pavan, Elmore; Pasticcio, Langlais; Carillon de Westminster, Vienne.

**Charles Shaffer**, Catalina Methodist Church, Tucson, Ariz., Nov. 19: Offertoire sur les Grand Jeux, Couperin; Wir glauben all' an einen Gott, Nun komm der Heiden Heiland, Fantasia in G Major, Bach; Kleine Praeludien und Intermezzi, Schroeder; Scherzetto, Adagio (Symphony 3), Vienne; Fantasia-Toccata sur le Dies Irae, Van Hulse.

**Jerald Hamilton**, Galbreath Memorial Chapel, Ohio U., Athens, Nov. 8: Prelude, Fugue and Chaconne, Buxtehude; Wake awake, my soul doth magnify the Lord, Sonata 1, Bach; Prelude, Fugue and Variation, Franck; Pasticcio, Nazard, Langlais; Toccata, Sowerby.

**John R. Lively**, First Presbyterian

Church, Vandergrift, Pa. (Dedication of Möller organ), Oct. 11: Chaconne in G Major, Handel; Concerto in D minor, Vivaldi-Bach; O whither shall I flee, My soul doth magnify the Lord, Abide with us, Bach; Toccata for Flutes, Stanley; Landscape in Mist, Reed-Grown Waters, Karg-Elert; Epilogue on a theme of Frescobaldi, Langlais; Cantabile, Clokey; Comes Autumn Time, Sowerby.

Westminster Presbyterian Church, Upper St. Clair, Nov. 8: Chaconne in G Major, Handel; Two Noëls, Daquin; Prelude and Fugue in A minor, Bach; Adagio and Allegro, Corelli; Introduction and Passacaglia, Reger; Chorale Prelude on St. Columba, Milford; Choral in B minor, Franck; La Nativité, Langlais; Toccata, Villencico and Fugue, Ginastera.

Grace Evangelical United Brethren Church, Somerset, Pa. (Dedication recital—no name of maker listed), Nov. 22: Two Settings of *We all believe in one God*, Bach; Concerto 13, Handel; Two Noëls, Daquin; Prelude and Fugue in B minor, Bach; Adagio and Allegro, Corelli; Choral in E Major Franck; The Fountain, DeLamarier; La Nativité, Langlais; Carillon de Westminster, Vienne.

**Flor Peeters**, Dowd Memorial Chapel, Boys Town, Nebr., Nov. 19: Fantasy and Fugue in G minor, Bach; Alma redemptoris Mater, DuFay; Canzona, Demonte;

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Variations on "Est-ce Mars," Sweelinck; Missa Jubilans in honorem Sancti Nicolai, Peeters (world premiere, with Boys Town Choir); Entrata Festiva, Peeters (U. S. premiere, scored for organ, brass and optional unison voices).

**Ronald Arnatt**, with Carolee Coombs, soprano, Christ Church Cathedral, St. Louis, Dec. 6: Prelude and Fugue in A minor, Brahms; Songs of Faith and Penitence, Sowerby (1934); Two Motets for Soprano and Organ, Arnatt (1950); A Little Harmonic Labyrinth, Bach; Jole et Clarté des Corps Glorieux, Messiaen (1942).

**James Boeringer**, with Grace Nocera, violinist, First Lutheran Church, Mitchell, S.D., Nov. 6: Variations on the French Song, "Est-ce Mars?," Scheidt; Voluntary in D minor, Stanley; Adagio (Sonata 3 for violin and keyboard), Bach; Improvisation (Suite Medieval), Nazard (Suite Française), Incantation pour un Jour saint, Langlais.

**Bob Whitley**, First Presbyterian Church, Fort Bragg, Calif., Nov. 30: Two Trumpet Tunes and Air, Purcell; Choral on Beautiful Saviour, Schroeder; Toccata in F Major, Bach; Scherzo, Titcomb, Arioso, Sowerby; Roulade, Bingham; Pastel 3 in F sharp Major, Karg-Elert; Noël, Daquin; Celestial Banquet, Messiaen; Allegro (Symphony 2), Vienne.

**Virgil Fox**, dedicatory recital on Austin organ in Haddonfield (N.J.) Methodist Church, Dec. 2: Now thank we all our God, Trio Sonata 6, Bach; Fantasy in F minor, Mozart; Choral in E Major, Franck; Toccata (Suite, Op. 5), Duruflé; Giga, Bossi; Londonderry Air, Tradition-al; Fantasy and Fugue on How brightly shines, Reger.

**David Hewlett**, dedicatory recital on Tellers organ, Grace Church, Madison, N.J., Nov. 15: Chaconne, Couperin; Passacaglia, Buxtehude; Ricercar, Pachelbel; Prelude and Fugue in C minor, Sleepers wake, Bach; The Nativity, Suite Brève, Langlais; Choral in A minor, Franck.

**Grady Wilson**, Mayfair Christian Reformed Church, Grand Rapids, Mich., Dec. 6: Toccata, Adagio and Fugue, Nun komm' der Heiden Heiland, Kyrie, Gott heiliger Geist, Bach; Prelude and Fugue in G minor, Dupré; Deuxième Fantaisie, Alain; Epilogue on a theme of Fresco-

baldi, Langlais; Introduction and Fugue (Sonata on Psalm 94), Reubke.

**Robert M. Quade**, dedication recital, Casavant organ, Menlo Park (Calif.) Presbyterian Church, Dec. 6: Prelude and Fugue in G minor, Buxtehude; Deck thyself, We all believe in one God, Fugue in G Major (Gigue), Bach; Choral in B minor, Franck; Arioso, Sowerby; Improvisation on Divinum mysterium; Prelude and Fugue on B A C H, Liszt.

**Philip Steinhaus**, Fort St. Presbyterian Church, Detroit, Mich., Nov. 8: Prelude and Fugue in F sharp minor, Buxte-

hude; Mein junges Leben hat ein End', Sweelinck; Pange lingua, De Grigny; Sonata 1, Fantasie and Fugue in C minor, Bach; Choral in B minor, Franck; Scherzetto, Vienne; Prelude and Fugue in G minor, Dupré.

**Marilyn Mason**, with instrumentalists from Northwestern U., Thor Johnson, conducting, First Congregational Church, Oak Park, Ill., Jan. 10: Trumpet Tune in D Major, Trumpet Voluntary, Purcell; Toccata and Fugue in D minor, Bach; Festival Preludes (Sursum Corda and Ite Missa Est), Goller; Concerto for Organ, Brass, Snare Drum and Tympani, Bingham (1st performance in Chicago area); Three Sonatas for Organ and Strings, Mozart; Ballade for English Horn and Organ, Sowerby; Sinfonia in F for Organ, Brass and Tympani, Kabelac (1st performance in U. S.).

**Leonard Raver**, Sacramentskerk, Breda, Holland, Nov. 11: Echo Fantasy 17, Sweelinck; Toccata sesta sopra i pedali, Canzona seconda, Frescobaldi; Prelude and Fugue in F sharp, Buxtehude; Benedictus (Mass for Parishes), Couperin; Toccata and Fugue in F Major, Bach; Cantilene, Binkerd; Canon, Chacony and Fugue, Sowerby.

**Richard Allen Davis**, with Allen Dean and Robert Heinrich, trumpets, Evangelical Lutheran Church of the Incarnation, Brooklyn, N. Y., Dec. 6: Trumpet Tune and Bell Symphony, Purcell; Wachet auf, ruft uns die Stimme, Rohlig; Voluntary in C Major, Purcell; Vom himmel hoch, Rohlig; Concerto in E flat Major, Vivaldi.

**John Hamilton**, U. of Oregon School of Music, Dec. 8: Chaconne, Couperin; Elevation, F. Couperin; Trumpet in Dialogue, Clérambault; Swiss Noël, Daquin; Choral in A minor, Franck; Pastorale on a Christmas Plainsong, Thomson; Vision of the Church Eternal, Messiaen; Pastorale, Milhaud; Water Nymphs, Westminster Carillon, Vienne.

**Marlan Allen**, St. Mark's Episcopal Church, Palo Alto, Calif., Nov. 15: Prelude and Fugue in D minor, Lübeck;

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Christ Church Cathedral, St. Louis, Mo., Nov. 30: Sonatina for Organ, Sowerby. Dec. 7: Fantasia and Fugue in G minor, A Little Harmonic Labyrinth, Bach; Joie et Clarte des Corps Glorieux, Messiaen. Dec. 14: Come, Thou Saviour of the Gentiles, Sleepers, wake, Bach; Prelude and Fugue in A minor, Brahms. Dec. 21: Pastorale in F, and Four Advent Chorales from the Orgelbüchlein, Bach.

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T. CHARLES LEE

Dr. Lee, director of the Worcester (Mass.) Music Festival and formerly minister of music in First Baptist Church, Worcester, was appointed associate organist and choirmaster, as of November 1, 1959, to Dr. Clarence Dickinson, in The Brick Presbyterian Church, New York.

Dr. Lee has also been appointed conductor of the Oratorio Society of New York, which presented its annual performance of "Messiah" in Carnegie Hall, New York, on December 22.

Dr. Lee is a native of Madison, Minn. and began his musical career there at the age of 15 as organist for the Norwegian Lutheran Church. His degrees are a bachelor of music from Oberlin College, and the M.S.M. and D.S.M. degrees from Union Theological Seminary. He has also studied with Nadia Boulanger and Charles Scott Kennedy in Europe; with Robert Shaw, Hugh Ross and Julius Herford in this country.

Charles Wilson, First Baptist Church, Philadelphia, Pa., Dec. 16: Prelude and Fugue in B minor, Concerto 4, Chorale Partita—O Gott du frommer Gott, Bach.

Richard Ellsasser, place and date not given: Allegro vivace (Concerto in A minor), Vivaldi; Three 17th Century Dances, Corelli; Pastorale, Franck; Fan-

tasia and Fugue in G minor, Bach; Rhumba, Elmore; Soul of the Lake, Karg-Elert; Sarabande, Anderson; Concert Study in D minor, Ellsasser (Conn organ).

**William D. Peters**, St. Stephen's Episcopal Church, Wilkes-Barre, Pa., Dec. 13: Concerto 3 in G minor, Handel; Prelude and Fugue in A minor, Bach; My heart is filled with longing, Pachelbel; Voluntary 8 in D minor, Stanley; Prelude in G minor, Brahms; All praise to Thee, eternal Christ, Lenel; Suite for a Musical Clock, Haydn-Biggs; Wake, awake for the night is flying, Peeters; Hop o' my Thumb (Mother Goose Suite), Ravel-Choisnel; Invocation 5, Dallier.

**Robert Lynn**, Ford Memorial Chapel, Allegheny College, Meadville, Pa., Oct. 15: Prelude and Fugue in D minor, Lübeck; Fantasia in G minor, Pachelbel; Canzonetta in E minor, Buxtehude; Toccata and Fugue in F Major, Bach; Four Chorale Preludes, Brahms; Benedictus, Reger; Chorale No. 1, Sessions.

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N. Y., Dec. 20: Fugue on Vom Himmel hoch, Pachelbel; Pastorale on Good King Wenceslas, Campbell; Noël with Variations, Balbastre; Greensleeves, Purvis; Fantasia on Christmas Carols, Walton; March of the Wise Men, Gaul.

**William C. Teague**, St. Mark's Episcopal Church, Shreveport, La., Dec. 24 (recital televised): Variations on a Noël, Daquin; Choral Prelude on Greensleeves, Wright; Adeste Fidelis, Karg-Elert; A lovely Rose is blooming, Brahms; La Nativité, Langlais.

**Ralph Kneeream**, "Music Through the Centuries," St. Paul's Chapel, Columbia University, New York (noon recitals).

Jan. 7: Variations on A Song of the Caballero, Cabezon; Intonation on the Fourth Tone, A. Gabrieli; Ricercare on the First Tone, Palestrina; Fantasia in Echo Style, Sweelinck; Verses on Pange lingua, Titelouze; Prelude on Let us heartily rejoice, Bull; Canzone, Hassler.

Jan. 21: Capriccio on The Bergamsca Tune, Frescobaldi; Out of the depths have I cried unto Thee, Scheidt; Prelude, Fugue and Chaconne, Buxtehude; Prelude in the First Mode; Cabanilles; Toccata in F Major, Pachelbel; Voluntary in G Major, Purcell; Offertory for the Great Organ (Solemn Mass for Parishes), Couperin le Grand.

Feb. 4: Music of Bach—Prelude and Fugue in A minor; I call to Thee; Before Thy Throne I stand; Sleepers wake; Fantasia and Fugue in G minor.

Feb. 18: Prelude and Fugue in F minor, Handel; Noël, Daquin; Toccata in C Major, Seixas; Largo, Martini; Fugue in D Major, K.P.E. Bach; Fantasia in F minor, Mozart; Voluntary in G Major, Wesley.

Mar. 3: Andante (Sonata 6), Mendelssohn; Prelude and Fugue on B A C H, Liszt; Choral in B minor, Franck; Deck thyself, O my soul, Brahms; Toccata (Symphony 5), Widor; Andante (Sonata in G Major), Elgar; Introduction and Passacaglia in D minor, Reger.

Mar. 17: Bryn Calvaria, Vaughan Williams; Prelude (Pange lingua), Kodaly; Cortege and Litany, Dupré; The Rabbi,



Flor Peeters is shown conducting an organ master class at the Kulas Musical Arts Building, Baldwin-Wallace College, Berea, Ohio, on November 23, 1959. Besides the students of the Conservatory, organists from Cleveland, Parma, Sandusky, Wooster, and Ashland, Ohio attended.

During the two-hour session Mr. Peeters discussed principles of organ playing and demonstrated them through performance of some of his own compositions. This class was held the day preceding Peeter's recital on the new Aeolian-Skinner organ in The Church of the Covenant, Cleveland.

Guridi; Moderately fast, Calmly (Sonata 1), Hindemith; Toccata, Monnikendam; Vision of the Church Eternal, Messiaen.

Apr. 7: Very slowly (Sonatina), Sowerby; Fantasia, Creston; Wondrous Love, Barber; Modal Trumpet, Karam; Villancico, Ginastera; Even Song, La Montaine; Pas de Deux, Marsh (1st performance, dedicated to Mr. Kneeream).

Apr. 21 (Music by Columbia Univer-

sity Professors). Carol-Canon on Greensleeves, Bingham; Prelude, Cowell; Choral Phantasy, Leuning; Lyric Rhapsody, Wright; Dirge, Moore.

**Columbia University** January noonday recital series, St. Paul's Chapel (See listings immediately above):

**Searle Wright**, Jan. 5: Vom Himmel hoch, Pachelbel; Cancion Religiosa, Cabezon; Prelude and Fugue in E minor (Cathedral), Bach; Noël (Esquisses Byzantine), Mulet; Carol and Exultemus, Whitlock.

**Roger Nyquist**, Jan. 12: Toccata in G Major, Walond; Comest Thou Jesus from Heaven, Fantasia and Fugue in G minor, Bach; Adagio (Sonata in C minor), Nyquist; Toccata (Tu es Petra), Mulet; Prayer for Epiphany Sunday, Tournemire.

**Searle Wright**, Jan. 14: Grand Jeu, du Mage; La Basse et Dessus de Trompette, Clérambault; Das alte Jahre vergangen ist, In dir ist Freude, Bach; Les Bergers, Desseins éternels, Dieu parmi nous, Messiaen.

**Allen Sever**, Jan. 19: Prelude and Fugue in A minor; Schmücke dich, Trio Sonata in E flat Major, Bach; Choral in A minor, Franck.

**Herbert Burtis**, Jan. 26: Ricercare nel duodecimo tono, Gabrieli; Jauchzet den Herrn, Bach; Sonate 1, Hindemith; Motette—Cum Natus esset, Hindemith

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**Searle Wright**, Jan. 28: Chromatic Study on B A C H, Piston; Concerto 5, Handel; L'Orgue Mystique No. 35, Tournemire.

**Jerald Hamilton**, Helen Mauck Galbreath Memorial Chapel, Ohio University, Athens, Dec. 13:

Prelude in C Major, Savior of the heathen, come, A Babe is born in Bethlehem, All praise to Jesus' hallowed name, This day so rich in holy joy, From heaven above to earth I come, From heaven came the angel host, In quiet joy, Let all together praise our God, Jesu priceless Treasure, Now praise we Christ the Holy One, Come Christian folk, Bach; The Nativity, Langlais; Carol Prelude on Greensleeves, Wright; Variations on a Noël, Dupré.

**Ivy Beard, Jr.**, Christ Church Cathedral, St. Louis, Mo., Dec. 24: Chorale Prelude and Fugue on Vom Himmel hoch, Pachelbel; La Nativité, Langlais; Les Enfants de Dieu, Desseins éternels, Les Mages (La Nativité du Seigneur), Messiaen; Adagio (Sonata 3), Toccata in F, Bach.

**Ronald Arnatt**, Christ Church Cathedral, Dec. 24: Two Noël's, le Bègue; Two Noël's, Daquin; Pastorale in F, Canonic Variations on Vom Himmel hoch, Bach.

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Mr. Requa has assumed the position of organist and director of music in Wesley Methodist Church, Worcester, Mass., following the retirement Dec. 31 of Mr. Frederick Kinsley. A graduate of Oberlin Conservatory of Music, Mr. Requa studied organ with Fenner Douglass, Arnold Blackburn and Irene Robertson. He was a member of the faculty of the University of Kentucky, and acting organist-choirmaster in Christ Church, Lexington during a leave of absence of the university organist, Arnold Blackburn.

Mr. Requa has also served churches in Chappaqua, N. Y.; Elyria and Oberlin, O., was at one time organist of the Church of the Covenant, Erie, Pa. He goes to Worcester from the Congregational Church of Naugatuck, Conn. where he had been minister of music for eight years.

**Gordon Wilson**, Washington (D.C.) Cathedral, Jan. 3: Grand Jeu. Du Mage; Nun komm' der Heiden Heiland, Kyrie Gott heiliger Geist, Fugue in E Flat, Bach; Deux danses a Agni Yavishta, Alain; Homage to Perotin, Roberts;

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## Newsnotes

(Continued from page 8)

and disseminating knowledge about it." Sponsor: **National Jewish Music Council** of the National Jewish Welfare Board... Handel's "Messiah" was sung Dec. 6 by the 155-voice **Charlotte Community Chorus** in Owens Auditorium, Charlotte, N.C., under the direction of Dr. Richard M. Peck. An audience of 2700 people overflowed the hall and many were turned away. Careful attention was paid to authenticity of performance by use of "baroque" ornamentation by singers and instrumentalists, it was reported.

The choir of the **Church of the Covenant**, Cleveland, O., under the direction of Dr. Henry Fusner, presented Mendelssohn's "Elijah" Nov. 8, and Bach's "Christmas Oratorio" on Dec. 6, the latter work being accompanied by members of the **Cleveland Symphony Orchestra**.

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# Personals

**Richard Ellsasser** played twelve recitals in ten states, of which eleven were paid-admission performances. Average attendance for these appearances was reported in excess of 1100 persons. Mr. Ellsasser's first HiFiRecord and HiFi-Tape release, scheduled for late January was devoted to a modern version of Gilbert and Sullivan's "Mikado."

The railroad engineer who plays Christmas music in the Long Island Rail Road concourse in Penn Station, New York, was given a free 10,000-mile round trip to Liberia, by an admiring commuter. **James W. Kiebler**, who lives in Massapequa, L.I., was presented

this gift anonymously. The engineer left New Year's Day, along with a large number of notables in government, to attend the inauguration of **William V. S. Tubman** as President of the African Republic. Mr. Kiebler, 43, has been operating L.I.R.R. trains for nearly 18 years, in his spare time is a professional musician.

**Pierre Cochereau** will make his fourth transcontinental tour of the U.S. and Canada in Jan. and Feb. 1961. The tour will include a performance on the Aeolian-Skinner organ which will have been installed in the Philadelphia Academy of Music, in a performance with the Philadelphia Orchestra . . . **W. P. Mitchell**, of Cornwall, England, a charter subscriber to TAO, died recently.

**Claire Coci** played Feb. 1 in Los Angeles; will be heard in Pacific Grove Feb. 8, and Long Beach Feb. 9; Grand Rapids, Mich. Feb. 11 and 12; and Miami, Fla. Feb. 15 and 16 . . . **Alexander Schreiner** plays in Riverside, Calif. Feb. 22, Stanford Univ. Feb. 23, Chico, Calif., Feb. 24, Artisan Music Hall, Los Angeles Feb. 26, and Phoenix, Ariz. Feb. 28.

**George Markey** will play in Minneapolis, Minn. Feb. 21, Winnipeg Feb. 23, Jamestown, N.D. Feb. 26 and Milwaukee, Wis. Feb. 28 . . . **John Weaver**

will play the dedicatory recital on a new Möller organ in St. Mark's Lutheran Church, Williamsport, Pa. Feb. 29 . . . **David Craighead** played in St. Louis, Mo. Feb. 1; will play Feb. 16 in Central Presbyterian Church, N.Y.C., Lawrence, N.Y. Feb. 20, Evanston, Ill. Feb. 22.

**Marilyn Mason** played a recital in the First Presbyterian Church, Canton, O., Feb. 2 . . . **Catharine Crozier** will play in St. Martin-in-the-Fields, Philadelphia, Pa. on Feb. 29 . . . The Society of Older Graduates of Columbia University on Jan. 13 presented one of its annual "Great Teachers Awards" to the Pulitzer-Prize-winning composer and MacDowell Professor of Music, **Douglas Moore**. Mr. Moore has just succeeded Mark Van Doren as the president of the American Academy of Arts and Letters.

**Harold Chaney** played a series of half-hour broadcasts on KBCA-FM during January, which originated in The Church of Religious Science, Los Angeles, on the new 46-rank Holzinger organ installed there. The program ranged from Buxtehude through Hindemith and Messiaen . . . Recent recitalists in the Church of the Covenant, Cleveland, were **Flor Peeters** on Nov. 24 and **Robert Stofer** on Jan. 11.

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